THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

THE WEAKNESS OF ACTORS TREATED BY THE BROWN-SEQUARD ELIXIR. AN AGE OF PHYSICAL RESEARCH. ACTING REDUCED TO A GERM THEORY. CRINKLE'S LABORATORY FOR INJECTING NEW LIFE INTO PLAYERS.

The moment I heard of Brown-Sequard's discovery of an elixir of life I thought of Nat Goodwin.

I said to myself: "Now that lively comedian can take an injection and get another new play."

Nothing that has occurred in this eventful epoch has awakened such an interest among the comedians as Brown-Sequard's alleged discovery.

It is true the *Herald* has not interviewed Mrs. Carter and Mrs. Blaine and Pauline Hall on the subject, and we are in doubt as to what these progressive women think of the startling news; but then you must remember that Brown-Sequard's discovery does not, so far as I can learn, apply to women at all. His discovery appears to have been made entirely in the interest of prematurely old men. Women, as a rule, do not, I suppose, become prematurely old. In fact, my dear MIRROR, in the dramatic profession they do not get old at all.

To come down to the absolute truth, actors of either sex rarely grow old, but they *do* grow weak, and what they want is an elixir. You and I know how many of them go to the Hot Springs, not, indeed, to renew their youth, which is perennial, but to renew their strength.

In all my experience of actors I never met one who was too old to act so long as he could get somebody to carry him on. But something gets the matter with him in the course of time. He can't remember names; he sleeps long in the afternoon; his emotions seem to have got into his knees; he begins to be reminiscent, and fears that the present generation does not want him.

What is this?

Far be it from me to say it is old age. It is, to use the magnificent phrase of Dr. Brown-Sequard, "glandular weakness."

Now, nothing that I know of in this age of physical research comes to the aid of the actor like Brown-Sequard's discovery that a man can be inocculated with new manliness and vaccinated with youth.

It is so directly in the line of physical inquiry and physical triumph that it must be true. It fits my friend, Mr. Alfred Ayres' materialistic theories of acting exactly. That advanced critic believes that inspiration is a secretion; that enthusiasm is a matter of circulation; that nervous energy explains all the mysteries of life; that emotions reside in the brain just as parasites reside in the stomach; that you can pump ideas and feelings into a man with a syringe. Dr. Sequard's is hypodermic; Mr. Ayres' is elocutionary.

One doctor inoculates a man with animal juice; the other inoculates him with grammar. One says it's the cerebrum; the other says it's the glands. What one is in biology, the other is in etymology.

I'm so glad to see acting reduced to a germ theory, and inspiration to hygienic principles, that I always feel like calling Alfred Ayres the Pasteur of the playhouse.

Now that acting, like living, has got to be a matter of mechanics, there is no good reason why science cannot pump in all the necessary ingredients for success.

I know perfectly well that it will instantly occur to you that a good many of our actors have been pumping all their lives. But I beg leave to call your attention to the fact that they have been pumping out—not in. Science is going to reverse the process.

If there is anything that is now accepted as beyond dispute it is the almighty germ theory. It infests our water, our air, our milk, our sunshine. The acme of life is to live without being germ-poisoned.

Some of us fellows who used to take our traps and sleep in the lowlands on hemlock boughs, and wade up to our belts in green pools after duck and stir the slimy water pockets for pickerel, and lie on our stomachs and drink the cool spring water with a bullfrog tickling each ear, and praise God with glad hearts in fen and brake, are now told that there is miasm in all water that isn't distilled, that every mountain brook is full of virus, that the air teems with germs, that the sweet milk carries pleura-pneumonia, that the moss-covered bucket reeks with poison.

Good gracious! Your scientific sport doesn't dare to breathe or swallow unless he has an antiseptic atmosphere around him and a family altar laid up with chloride of lime.

But this isn't the worst of it. Science is not going to be outdone by Nature in the infecting business and has gone wholesale into inoculation.

We now vacinate for loss of memory, loss of friends, loss of money. We supply business germs, matrimonial germs, religious germs. And Brown-Sequard has met the suspicions of the acting world half way by declaring that health, strength, vigor and renewed youth are glandular.

I shake hands with George Edgar. I may be permitted, I hope, to congratulate James Owen O'Conor. I even feel like writing a letter of felicitation to Henry Irving.

Let no struggling thespian now despair so long as the stock of guinea pigs holds out. We can transfer energy from one store of glands to another. How beautiful is the correlation of force!

There is no physical reason *now* why Mr. Nat Goodwin should fail to become a great comedian. This country is overflowing with guinea pigs. These fecund little brutes can be utilized to make our artists productive.

There is no longer any physiological reason why Mr. Howells should not write a plot with energy in it, or Brander Matthews make a play that is glandular and seminal. Let Harry Lee look up! The dawn is breaking, and oh, be not cast down Mr. Bangs!

Are you blue and disgruntled? Come and be vaccinated with the Elixir of Guinea Pig.

Our friend Dr. Hammond, of D. C., appears to have utterly misconceived Brown-Sequard, and made the most preposterous mistake, as anyone can understand who reads what Brown-Sequard says in the London *Lancet*. That eminent biologist attributes to the old men of his age just what the critics attribute to the actors—loss of productive power. He therefore selects the most productive of animals to restore them. But Dr. Hammond, unaware of the basis of these experiments, takes a lamb. Now this is too much! If he had selected a bull-calf or a game cock all would have been well—but a lamb! Jehu! This shows the influence of the Lambs' Club even on the physiologist. Oh, Mary, Mary, that your pet should be thus misconceived!

When we get acting squarely set upon a biologic, instead of a sociologic basis, it is going to boom. I have always held that brawn and momentum were the factors of popular success, and now I am delighted to have Dr. Brown-Sequard come to my rescue.

Of course the Hot Springs folk will fight the new elixir, but so will the water cures and the porous plasters and the phosphate men. All these antiquated restorers, who held that a man could take energy in through his stomach, must give way to the fellows who pump it in through the arm.

I wish to say here that I have made some experiments myself which corroborate the views of Brown Sequard.

I macerated the glands of an antelope and injected two grains into the leg of a tired ballet dancer. The results have been published in full in the *Journal of Athletics*.

In the new laboratory which I am building I shall have increased facilities for injecting new life into actors, and propose, if I can get hold of him, to subject the critic of the *Herald* to a series of inoculations of the finely triturated glandular system of a young mule.

I have already tried some eagle and crow on Louis Aldrich's arm, and he assures me that he can now see beyond day after to-morrow.

With such an improvement as that what may we not expect if we apply the juice of the provident honey-bee to Dixey, and the virus of the common ant to Harry Lee, and the juice of owl to Eben Plympton, and the extract of the modest and retiring pullet to Bob Hilliard?

These excellent fellows, who have always objected to having anything put into their heads, will let you put anything into their arms, from a princess to a potion. You can always get into their blood what you cannot get into their brains, and I expect to see in a few years on every school of acting this sign: "Actors inoculated here for the stage. Glandular success guaranteed or money refunded."

Similarly you will see shops opened for the sale of germs: play-germs, mash-germs, hit-germs, germs of popular enthusiasm—for there is no reason why, if we can inoculate the players, we should not inoculate the audiences, and an advanced theatric system will send with every company a complete hypodermic outfit for injecting the success into the assemblage.

Of course all this takes us back into the middle ages, but then progress is always in a circle, and I, for one, cannot see why the love potions and elixirs of the Fourteenth Century should not be revived with the Karma and metempsychosis of the First.

Those actresses who are swallowing Buddhism might as well take a little Hoodooism in through the veins, and keep up with the age. Rabbit juice is not as dangerous as morphine and chloral, and we all know actresses who cannot read the personals in the *Herald* without going into a trance first.

I leave this subject reluctantly. It grows upon me as I write; but I have to attend to my alembics and albumen, for I have to take an injection myself and then go and see The Lion and the Lamb.

Since my last letter to THE MIRROR I have received a note from A. E. Lancaster, assuring me that his play, now in the hands of Mr. J. M. Hill, was written before he saw Paul Kauvar. I am bound to believe him. Two men can hardly write about the French Revolution and not stumble on the same material.

Mr. Lancaster is too earnest and scholarly a man to go beyond his own imaginative gifts for a story.

NYM CRINKLE.

THEATRICAL MANAGERS' MEETING.

The regular meeting of the Theatrical Managers' Association of the United States was held at the Bijou Theatre last Friday afternoon. Frank W. Sanger occupied the chair. The Executive Committee reported that it had retained Ex-Judge Dittenhoefer and Delos McCurdy as counsel to represent the Association in the hearing that the Inter-State Commission is to give the Association at Washington. Chairman Sanger was impowered to appoint a committee of managers to go to Washington with the counsel.

W. R. Hayden, Chairman of the Railroad Committee, stated that the petition of that body to the Central Traffic and Trunk Line Association and to passenger agents throughout the country had been favorably received. In nearly every instance the old-time special rates would probably be secured before the season had been fairly opened. If the suit against the Baltimore and Ohio Railroad for granting theatrical companies special rates were won by that railroad, it could be counted upon as certain that all the lines in the country would at once give lower rates.

The play-piracy question was brought up by Louis Aldrich, but it was decided to lay it over until the railroad question had been settled. Mr. Aldrich stated that the Actors' Order of Friendship has prepared to present a bill to Congress at its next session asking that the penalties for play-piracy be changed from fines of $50 and $100 to thirty and sixty days imprisonment.

Edwin Knowles was elected as Treasurer of the Association in place of T. Henry French, resigned.

MINSTREL NOVELTIES.

I. W. Truss, who is to manage Primrose and West's minstrel troupe this season, told a MIRROR reporter last Monday that the company was all engaged and would include some of the best talent in minstrelsy.

"Our specialties," said Mr. Truss, "will be exceptionally strong, and will consist of entirely novel acts. The printing is being done by the Strowbridge Lithograph Company and will be in the best taste besides being highly effective.

"Concerning the bookings of Primrose and West, I can only say that managers are but too anxious to play the monarchs of minstrelsy, and that I find it impossible to fill all the time which is offered. It will surely be a great season for us."

NAPOLEON WOOD'S WATERLOO.

Justice Fallon, of this city, on Wednesday last, issued a warrant to dispossess A. H. Wood of the property at the corner of 124th Street and Seventh Avenue. The young Napoleon bought that plot of ground from Maggie Mitchell, but he received no title deeds, and paid one instalment of $5,000 out of the $110,000 agreed on as the price of the property. The land now reverts to Maggie Mitchell, with the foundation walls of the projected West End Theatre on it to improve its value, and it is in the market again.

A Sheriff's jury on Monday gave a verdict of $500 against Wood and in favor of Horace Wall for services rendered by the latter.

A meeting of the airy young man's creditors, which was to have been held last Monday, will take place next Monday. The fallen theatrical projector is in town, but he keeps secluded.

COMEDY'S THE THING.

It is stated that Mrs. James G. Blaine, Jr., is of the opinion that she will appear to the best possible advantage in comedy, and will relinquish the idea of making her début in the emotional, or society drama. This is a wise resolve. *Débutantes* in serious drama are more susceptible to severe criticism than those who espouse comedy. In the former the niceties of acting, the blending of lights and shades, the power of artistic declamation, the symmetry of grace and movement, and the thousand and one elegancies that are the essential co-elements toward a clean and even performance, are more sensitively subject to critical scrutiny and stricture than the buoyant, frivolous and airy concomitants that compose comedy. There is a latitude and license in the one that cannot prevail in the other without bringing into question the dramatic ethics that warrant it, and these ethics furnish the ground upon which critics disagree, and in nine times out of ten write disparagingly of the *débutante* who employs them.

Comedy appeals to the less exacting and less abstruse demands of critical censure, inasmuch as it provokes the risibles, places us more *en rapport* with ourselves and the world in general, and is a boon to the new dramatic candidate, in that she is less liable to as severe consideration of reviewing pens as are the more lugubrious and exacting efforts inseparable from the serious order of drama.

Mrs. Blaine may, however, find that she makes a mistake even in adopting comedy; yet if the statement quoted above be true, she shows a wisdom in her preference that cannot be said of those who imagine that she is better fitted for the emotional. Despite her experiences, her nature leans rather to the optimistic than the pessimistic, and to our mind she is better adapted to depict the sunshiny side of life than the troublous and lachrymose.

ALICE HASTINGS' MONUMENT.

Among the monuments recently erected in Mount Vernon Cemetery, Philadelphia, is the beautiful structure designed by John Hyde of New York, and erected by Roland Reed to the memory of Miss Alice Hastings. The monument is a massive, rugged, granite block, and on the base, which is of polished granite, lies a heavy cross entwined with a wealth of forget me nots. On the face of the monument, looking towards the entrance, is a life-sized medallion in bronze of Miss Hastings by the well-known sculptor Robert Cushing, of New York. There is also a dedication tablet bearing the following lines:

Her art-dramatic gave her well earned fame;
Her tender nature made us love her name;
Her charity still brings the thankful tear;
Her deeds survive the body lying here.

The plot, which is six hundred feet in size, is enclosed by seven massive granite posts, and blooms with shubbery and vines.

JOHN C. BUCKSTONE, who is engaged for the comedy role in Hands Across the Sea, arrived from England Sunday on the *Celtic*.

THE NEW YORK
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HARRISON GREY FISKE,
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The Mirror has the Largest Dramatic Circulation in America.

THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for three months.
Postage prepaid.

NEXT WEEK THE ROSTER.

IN accordance with our usual custom at the beginning of the season, THE DRAMATIC MIRROR will next week publish the Theatrical Roster for 1889-90.

This list will contain the names of the actors comprising the various resident and touring companies, so far as known up to the time of publication, together with the managers and officials, and the dates and places of opening.

The Roster will be kept, as it will furnish a key to the location of nearly all professionals throughout the Fall and Winter season, whose whereabouts may always be determined by reference to our ample and authentic Dates Ahead department.

The great value of this annual list has been practically demonstrated. This time we desire to make it more complete than ever. The managers who have not already sent us the names of their companies will serve their own interests and ours, too, by supplying us with the requisite information at once.

TRICKY TACTICS.

PARTISANSHIP is sometimes offensive. The *Star* advocated Mr. STANTON to represent the theatres on the World's Fair Committee.

Mr. STANTON received the appointment—not because the *Star* suggested it, but apparently for the reason that the Mayor thought that Mr. STANTON would make an efficient and energetic member.

This was all right.

Not satisfied with the fact of the selection of Mr. STANTON, the *Star* went a step further. On Sunday it said editorially that "there was a futile attempt to get up a rivalry between Mr. A. M. PALMER and Mr. FRANK W. SANGER, for the place."

This was all wrong.

There was no question of rivalry involved; it was one that solely concerned the welfare of theatrical interests in connection with the proposed Exposition.

The *Star* then goes on to say that "being informed by cable from the *Star* that his name was being used in a contest for the place," Mr. PALMER wired back the following communication:

To the Editor of the Star:

I sincerely deplore any contest among managers over the nomination of a member to represent the dramatic profession and theatrical interests on the Fair Committee. If there is such a contest as you say, emphatically announce for me that I am not a party to it. I observe that Mr. Stanton has been indorsed for the position by Abbey, Daly, French, Tompkins and others. I heartily concur in their recommendations, and wish you would so inform Mayor Grant. A. M. PALMER.

This cablegram might have been sent to the *Star* by Mr. PALMER, but it wasn't.

It was never sent, nor was it ever received.

Mr. PALMER is entirely ignorant of its existence at the present moment; he neither suggested nor authorized its publication. In plainer terms, it was made out of whole cloth by the *Star*.

THE DRAMATIC MIRROR holds itself free to reveal the truth because it does not propose to have its advocacy of Mr. PALMER's name for the appointment either misunderstood or misrepresented. Had Mr. PALMER been conversant with all the facts it is barely possible that he might have sent such a statement as the *Star* printed. But up to this time the only word received from him on the subject was the dispatch he sent in answer to an inquiry from us, in which he said that if the Mayor appointed him on the committee he would serve with pleasure.

The *Star* may have imagined that it was doing a favor to Mr. PALMER by printing its bogus cablegram. Or maybe it thought that it was shedding lustre upon Mr. STANTON.

But whatever may have been the motive, we decidedly object to having either Mr. PALMER, or the profession, or ourselves placed in a false light by the *Star's* curiously exclusive cable facilities.

It must be borne in mind that there was no "rivalry" and no "contest," so far as Mr. PALMER was concerned. It was the intention of the profession to nominate him, but the Mayor acted before his name could be formally presented.

THE BALLOT IS BEST.

AT the last meeting of the Actors' Fund Trustees a special meeting of the Association was ordered for the purpose of considering the amendment to the By-Laws proposed by Mr. FISKE. That amendment has reference to Section 7, from which it is requested that certain words shall be stricken in order that the provision for the annual election of officers by ballot shall be made mandatory instead of discretionary, as heretofore.

As the By-Laws now stand the officers may be elected "by ballot or otherwise, as a majority shall designate." At all the annual meetings, except in 1888, the method chosen has been that of acclamation, for the reason that it was deemed speedier and therefore more expedient than the balloting process, which naturally requires more time.

The objections to a *viva voce* vote are numerous and obvious.

In the first place, it is not always fair, since, in the event of a division of opinion, the result is determined by noise rather than by numbers. The Fund membership is partly composed of women, any half-dozen of whom can be easily out-shouted by one lusty-lunged individual of the opposite sex. Yet they are as fully entitled to vote as their brethren.

In the second place, voting by acclamation is sometimes incompatible with the sobriety and decorum which should always characterize the proceedings of a body assembled in the name of sweet charity.

Thirdly, it does not insure that opportunity for deliberate judgment which is essential to the proper performance of such a serious duty as that of choosing the custodians and administrators of a great benevolent fund. Most certainly too much consideration cannot be given to this matter.

Fourthly, the Fund expects to continue to receive annually from the city of New York a large share of the money it collects for theatre-licenses. The bestowal of that money lies with the Board of Estimate and Apportionment, which is empowered to place it in the hands of whatever charitable institutions it pleases. The righteous donations to the Fund have been looked upon heretofore with unfriendly eyes by certain other organizations that have resorted to every possible medium of opposition. If they should go before the Board of Estimate and Apportionment and represent that the Actors' Fund, unlike any other charitable association in the city, elects its officers by acclamation, and argued that that method presaged a loose and dangerous system of management, it is possible that the claim, superficial though it was, would have weight and would jeopardize the Fund's greatest source of revenue.

We have stated only four of the many reasons why the officers of the Fund should not be elected by acclamation, but we think they are sufficient for the purpose.

A brief enumeration of some of the advantages of the ballot may well begin with the recommendation that it is exact in its results, extracting an absolutely fair and honest expression of the members' preferences.

Moreover, it is secret, protecting both the voter and the candidate from a knowledge of individual discriminations and leaving the former perfectly free to obey the dictates of duty and conscience. The female vote has the same power as the man.

It strips the elections of the possible appearance of personal feeling. It assures their accomplishment without boisterous exhuberance or unseemly incident.

It secures dignified procedure and comparative freedom from that form of partisanship and political device which should be excluded from the acts and deliberations of a charitable organization and relegated to the sphere of ward politics.

It gives the voter ample time to make his selections deliberately and understandingly.

It is calculated to convince the Board of Estimate and Apportionment and other interested observers that the Actors' Fund of America conducts its affairs with the same care and judgment that distinguish kindred non-professional bodies, and that it is in every respect worthy of the city's bounty.

The proposed amendment is not a new idea. It has been discussed for several years. The By-Law permitting elections by any other method than balloting was a mistake at the start. Although it has not brought serious consequences, the duty of the members lies clearly in the direction of rectifying it. We do not think that there can be any valid objection brought against the amendment, which we believe voices the sentiment of the whole membership of the Fund. If such an objection exists, however, we shall be glad to have it stated, if any member desires to discuss the subject in these columns.

It seems to be a sound and necessary measure, viewed from every point, and we hope that the call for the special meeting to consider it at the Fund rooms on Monday, September 9, will bring a large attendance, and that there and then a palpable defect in the By-Laws governing the Fund, which should have been remedied long ago, will be set right.

NARROWING THEIR FIELD.

OUR exposure, week after week, of the doings of the play-pirates is bearing fruit. In the degree that publicity is given to these wretched thieves and their operations so do the chances decrease of reputable local managers being deceived as to their real character.

There is no excuse now for a theatre manager to say that he booked and played a piratical party ignorantly. Nearly every one of these pests has been named and located again and again by THE DRAMATIC MIRROR, whose pages every manager in the country regularly reads. In ninety-nine cases out of a hundred the manager who lets a gang of play-stealers into his house does so with his eyes wide open.

We are happy to see that honesty as well as motives of business policy are conspiring to narrow the field of the play-thieves' operations. Their territory has been cut into most dangerously by our warfare until now, for the most part, they are driven into insignificant or remote places.

The day is not far distant, we hope, when this crying disgrace of piracy will be wiped out of existence altogether by such a statutory enactment as will actually and amply protect the lawful owners of plays from the wholesale theft of their property.

PERSONAL.

SCANLAN.—W. J. Scanlan sailed from England on Saturday last by the *Alaska*.

TAYLOR.—H. S. Taylor will arrive from Europe on the leviathan White Star steamer *Teutonic*.

BLAIR.—Eugenie Blair is to create the part of Rita in Robert Downing's production of Count Claudio.

KLAW.—Marc Klaw has returned from his piscatorial expedition and is once more ensconced behind his busy desk.

MAYO.—Frank Mayo is to visit Australia at the close of the coming season. His Australian tour will probably open in May, 1890.

TAYLOR.—Howard P. Taylor will personally supervise the rehearsals of his new piece, Lost in Africa, which will begin at the Windsor Theatre on Aug. 20. It is to be produced at that house Sept. 2.

RUTLEDGE.—Marguerite Rutledge, a pupil of the Lyceum School of Acting, is dividing her vacation between Cape May and Lake George.

VOKES.—Victoria Vokes is to come over this month on the new ship *Majestic*. Miss Vokes opens her tour at Philadelphia early in September.

DAVENPORT.—Fanny Davenport is still in California. The lady by the same name, who arrived from Europe last week, was not the star actress.

GILLETTE.—William Gillette has returned to Hartford, Conn., where he will remain until the opening of the regular season of his companies in October.

FROST.—Adele Frost is announced as another "beautiful, young, society star," who contemplates a starring tour this season. Her tour is to commence on Sept. 9.

MILLER.—Henry Miller jumps from St. Paul next Wednesday to this city to rehearse the leading part in Shenandoah. Frank Carlyle leaves Saturday night to take his place.

MATHER.—Margaret Mather gave the first dramatic performance in Seattle, W. T., last Monday night since the big fire there. She played in a hall where a stage had been erected to an audience of 1,200.

GUNTER.—Archibald C. Gunter is still in Southern California, and expects to find material there upon which to build his next novel. Mr. Gunter professes to have abandoned stage literature altogether.

HAYMAN.—Al. Hayman was in the city Monday for the first time since his return East. He is now at Long Branch where he expects to remain some time and to regain his strength before begining his season's work here.

LEVY.—Jules Levy, the champion cornet player, is to make a concert tour this season, under the management of Robert E. Johnston. The tour is to extend from New York to the Pacific coast, including the principal cities of the country.

RITZLER.—Charles E. Ritzler, the head and front of all amateur theatricals at Dayton, O., has been in the city the past week gathering up the "unconsidered trifles" on the various stages of our theatres, and otherwise posting himself in the details of management.

FLOYD.—George W. Floyd arrived here Friday last on the *City of Chicago*. He reports that Kate Forsythe scored a hit personally, and that she will remain abroad for some time. She has purchased a comedy by an English author which she will probably produce at the Comedy Theatre in London.

TITTELL.—Charlotte Tittell, a well-known California actress, under a two years' engagement to Daniel Frohman for leading business, arrived in the city on Thursday, and immediately began rehearsals of her part in Lord Chumley at the Lyceum. This is Miss Tittell's first professional visit East.

WILSON.—Francis Wilson is building a residence on Meadow Lane in New Rochelle, out of the profits of The Oolah. The house is of stone, three stories high, and will be in the style of architecture of the Colonial period, of which a few examples are still standing in that section.

MODJESKA.—Mme. Modjeska is in the city preparing for her coming tour with Booth. She is having thirty-five new costumes made. When her work with the modistes is finished she will go back to her Western ranch, remaining there until rehearsals begin at Pittsburg Sept. 18. Her season will open in that city Sept. 30.

INGELOW.—Madeleine Ingelow, a wealthy Southern lady, who owns vast interests in Texas and Birmingham, Ala., is in this city studying for the stage under the direction of Gustave Frohman. If the possession of latent talent is developed enough money will be at once forthcoming for a protracted starring tour.

MORRISON.—Lewis Morrison has returned from San Francisco where he recently finished a four weeks' engagement. Mr. Morrison has purchased from Charles Dickson a comedy entitled The Schatchen, which is to receive a New York production after he has finished his tour with Faust. The piece is to contain a Jewish character which M. B. Curtis is to personate.

MELVILLE.—George D. Melville, the clown and author of the coming Kajanka production at Columbus, Ohio, on Sept. 15, has trained a game rooster to fight him in regulation cock-pit fashion. When the rooster finally whips the clown after a desperate encounter, he is to jump upon the prostrate form of his human foe and crow for all he is worth.

HOWARD.—Bronson Howard is now settled permanently in this city until after the first production of Shenandoah. It is probable that when this event occurs he will leave for London, where negotiations are progressing for the production of The Henrietta and Shenandoah. These negotiations are being made through Mr. Howard's brother-in-law, Charles Wyndham. Shenandoah was completed on Saturday last. The play goes into rehearsal next Monday, and opens the Star Theatre's season in September, to accomplish which Mr. Moss has been obliged to refuse several offers from combination managers.

THE USHER.

In Ushering
Mend him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There is no other objection to Mr. Stanton, whom the Mayor has appointed to represent the theatres and places of amusement on the Permanent Committee for the International Exposition of 1892, except that he can scarcely be classed as a theatrical manager.

Mr. Stanton is a man of decided ability, as he has proved in engineering the mammoth German opera seasons at the Metropolitan. He is young, shrewd, diplomatic and gifted with large executive capacity. He will undoubtedly see that our places of amusement are properly represented in the work of preparing for the great Fair.

Nevertheless, Mr. Stanton is not identified with theatricals, and I think that the Mayor would better have accomplished his purpose of obtaining a theatre-representative had he waited until Mr. Palmer's name came before him, endorsed by leading managers and actors.

In this opinion I wish it to be distinctly understood that no disparagement of Mr. Stanton's capability is involved.

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The Benefit Committee of the Actors' Fund is composed of energetic men this year. Preparations for several early benefits are already being made. The first of these will take place at the Brooklyn Academy on October 11. It promises to be a big affair.

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Tony Pastor says that the American exhibit in the Paris Exposition is far from creditable. Resorting to hyperbole, he asserts that the showing consists of some type-writers and folding beds, illuminated by incandescent lights. The same story is told by many returned tourists. The trouble seems to have been with our Paris Exposition Commission, which was singularly apathetic in its work preliminary to the opening of the Exposition.

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Under date of the 1st inst., A. M. Palmer writes me: "We have had a very charming Summer, but I am beginning to have the home-fever and shall not be sorry when the 4th of September arrives. We are to sail on that day in the new White Star Steamship *Teutonic* and expect to be in New York about the 11th or 12th. Next week we shall go over to Paris to visit the Exposition. After two weeks stay there I shall return to England for a short coaching tour through the English Lake country." After a vacation full of pleasant incident Mr. Palmer will be ready to gird his loins for the new season, which, so far as his plans are concerned, promises to be exceptionally active.

✠

Louis Aldrich's statement to the Theatrical Managers' Association that the Actors' Order of Friendship will support a bill, during the next session of Congress, amending the copyright law so that the penalty of infringement shall be imprisonment instead of a stated fine of $100 for the first and $50 for subsequent representations, is encouraging.

To amend the law so that the piracy of copyrighted plays will be a misdemeanor is the very idea that THE DRAMATIC MIRROR originated several years ago, and has persistently urged ever since.

A civil process against a play-thief is worse than no process at all. The only way to protect play-owners from his outrages is to make the offence criminal. High authorities have pronounced that such an enlargement of the scope of the law would be constitutional.

If the Actors' Order, the Managers' Association and the profession generally will wake up this season the death-knell of play-piracy—the disgrace of American theatricals—will speedily be heard.

✠

The peculiar methods used by the Salvation Army in its warfare against his Satanic Majesty find defenders even among cultured Christians, who excuse their eccentricities on the score of their zeal.

Last Sunday morning a detachment of the S. A., marched through the street in which a friend of mine dwells, singing lustily, to tambourine and drum accompaniment, a war-song having this refrain:

> There may be an imp on the devil's tail,
> But there are no flies on Jesus.

It seems to me that at this point of gross blasphemy the police ought to draw the line—or the club.

✠

I sincerely hope that the report of Fred Leslie's death in yesterday's papers is as dubious as its source. Leslie's exceptional talents have given English burlesque an interest and attractiveness that it never enjoyed before his advent, and he could ill be spared.

Some of yesterday's papers printed hastily prepared obituary sketches which stated that he had first come to this country in 1884 with the Gaiety company.

Mr. Leslie first appeared here eight years ago in the Comley-Barton troupe, which also included Catherine Lewis, Marie Jansen and John Howson. He made a decided hit at the Fifth Avenue as Charles in Madame Favart. After leaving this organization he returned to New York to appear at the Casino, where he enjoyed decided popularity.

But it was not unil he visited us last season with the Gaiety party that he achieved his most pronounced success. In Monte Cristo, Jr., and Miss Esmeralda his remarkable drolleries caught the town and set him on the pinnacle of comic supremacy.

BRIC-A-BRAC.

Bric-à-Brac, the new musical comedy by Frank Tannehill, Jr., will be produced on Saturday night at Tony Pastor's Theatre. It is said that the humor of the farce does not depend upon variety specialists and specialties. The first act is in the line of straight comedy, the second farce-comedy, and the third extravaganza.

The first scene introduces Jee Gould, the central character of the piece. He is a philanthropist, full of cranks and hobbies, and establishes a hall and fund for the encouragement of struggling genius and worthy charity generally. His only child is a pretty girl who affects the cooking-school fad, and with her girl-chums contributes considerable merriment to the first act. The second act presents the interior of Philanthropy Hall, with the "Committee on Honesty," four hard-fisted New England farmers, experts in "yerlings" and buckwheat, but a bonanza for the beats and sharpers of the metropolis. Jee Gould selected these agriculturists to serve on his committee, because he was afraid to leave the distribution of his charity-fund to city-bred people. The third act opens in a primitive part of Africa where the *dramatis personæ* have been dropped in a runaway air-ship. Barnum's agents penetrate this region and the voyagers are brought home again.

The story is rather improbable, but it is likely that the piece will be very amusing.

UNDER THE BLACK FLAG.

The Andrews Dramatic company has been recently making the claim that they had the exclusive right to present Gustave Frohman's May Blossom in the West. The following appears in large type on their four-page programme: "Special elaborate feature! We have purchased of Mr. Gustave Frohman, of New York, the sole and exclusive rights for production in the West of the greatest Madison Square Theatre success, by David Belasco, Esq., entitled May Blossom, for which we pay an enormous nightly royalty. We make a special feature of this charming and beautiful play." "The Andrews company hold the sole rights for the production of May Blossom in the West, for which they pay a heavy royalty to Mr. Gustave Frohman, of New York, who controls the play."

A representative of THE DRAMATIC MIRROR interviewed Mr. Frohman relative to this matter. Mr. Frohman said: "Mr. Andrews wrote to me stating that he had played May Blossom five times. He sent me the royalty for one performance, and made a contract to pay the royalties for the other performances. He has broken his contract, as he has not sent the royalties for the four performances of May Blossom which he acknowledged he had played. That is how the matter stands at present."

The conduct of Fred. G. Andrews in this case leads to one of two conclusions: that it takes a long time playing at 10-20-30 to raise the royalties, or that he merely opened negotiations with Mr. Frohman as a *ruse de guerre*. The Andrews company is playing this week at the Rink Opera House at Aspen, Col. In the meantime Mr. Frohman awaits the arrival of a cheque for that "enormous nightly royalty."

One more pirate has seen the error of his way, and turned over a new leaf. Edwin Stuart, proprietor of Stuart's Theatre company, writes a long letter, on both sides of the paper, requesting THE MIRROR to strike his name off the Black List. In his communication, Mr. Stuart does not appear to have been struck with the thought that he owes something to the play-owners whose property he has stolen. It is easy to cry "Peccavi," but reformation of pirates should mean restitution of stolen goods. Theologians relate that one obstacle in preaching the Gospel to the ancient Greeks was that there was no term for repentance in the Greek language, and it is to be feared that the reformed pirate does not include the word restitution in his vocabulary. However, THE MIRROR extends the hand of fellowship to Mr. Stuart, and bids him godspeed.

Manager J. P. Schumacher, of the Cherry Street Opera House, Green Bay, Wis., is a stalwart enemy of the pirates that overrun that section of the country. T. J. Quinn's Star Theatre company playing The Silver King, which is owned by E. H. Macoy and William Mahara, appeared in several little towns around Green Bay, but could get no time in the latter place, as Manager Schumacher would not let them within a mile of his Opera House.

The Riley Dramatic company has been playing at a watering place near Warsaw, Ind., all Summer. They are presenting Held by the Enemy disguised as American Born. Their posters were original, consisting of white paper marked off with colored chalk. The Rileys are one of the most notorious bands of pirates in the country.

A. G. Fraser, the manager of The Noble Outcast company, writes a lengthy epistle to THE DRAMATIC MIRROR on both sides of the paper. In the course of his remarks Mr. Fraser says: "Charles Wells and Mollie Jeffries are the lessees of The Noble Outcast, a copyrighted play which bears as much likeness to Rudolph as After Dark does. There is nothing in The Noble Outcast to recall Rudolph either in scene, situation or lines. There are several people who have tried to steal our play, and we have had a deal of trouble with it, and are looking for more. We have a decision of the court, which is unreservedly in our favor."

A letter has been received from Charles Wells, who owns the play The Noble Outcast. The point raised is as to whether The Noble Outcast is a plagiarized version of George Knight's Baron Rudolph. Mr. Wells' admission that he has never seen Baron Rudolph disqualifies him from taking any part in the dispute. The author of the play is J. A. Fraser, Jr. Mr. Fraser has not written to THE DRAMATIC MIRROR so far. The subjoined is Mr. Wells' letter:

CHICAGO, Aug. 6, 1889.

To the Editor of the Dramatic Mirror:

SIR.—I see by looking into last week's MIRROR that under the head of "Sailing Under the Black Flag" you state that it is reported that Chas. Wells and Mollie Jeffries are playing a pirated copy of Baron Rudolph under the title of The Noble Outcast. Please to contradict that report, and also state in justice to me that I never saw the play you refer to. That The Noble Outcast is not the play Baron Rudolph, and is not enough like it to be confounded with it in any way. I am not a "pirate," and, on the contrary, I never lose an opportunity to report their doings where it will do them (the pirates) the most damage. I have rights to protect, and I have never imposed on any author's rights. I treat every one fair and square and only ask for the same treatment in return. Hoping you will do me justice by contradicting the report of last week and not cause me any trouble, I remain yours truly,

CHAS. WELLS.

IS LESLIE DEAD?

The theatrical community of this city was shocked by the reported death of Fred Leslie, the London Gaiety comedian, which was published yesterday morning in the *Tribune* and one or two other papers. The information was based on a dispatch from Chicago to the purport that a private cable from London had been received there, announcing the sad event and ascribing the cause to blood-poisoning.

The report may be true, but it has traveled in such a roundabout way and is so vague as to source, that many were found yesterday who refused to credit it.

In the first place, the identity of the Chicago person who is alleged to have received this exclusive intelligence was not disclosed. It is thought that some of Mr. Leslie's friends in this city, in the event of its authenticity, would have been notified. But the chief ground for suspecting the rumor to be a *canard* is that the death of such a prominent actor could not have escaped the notice of the London news-cablers, yet there was no mention made of it in the foreign dispatches, either in the papers of yesterday morning or afternoon.

On the other hand, Mr. Leslie is known to have been suffering from blood-poisoning for some weeks past, although no serious consequences were feared from that trouble. Besides, it is argued that had the report been false the messages of condolence telegraphed early yesterday to Mrs. Leslie would probably have called forth an immediate denial. An inquiry cabled by THE DRAMATIC MIRROR to ts London representative in the forenoon had elicited no response up to the hour of going to press.

The truth or falsity of the news will, of course, be known to-day. Pending its receipt we postpone an obituary sketch of the popular and distinguished comedian.

MANAGER DUFF'S PAOLA.

Preparations for the coming of the J. C. Duff Opera company are now being pushed forward at the Fifth Avenue Theatre. The engagement will commence on the 26th inst., and is to cover at least six weeks. It is expected that the new opera Paola, by Harry Paulton and Jakabowski, will more than fill out the somewhat limited term, and time has been held for its return in case it should be more than ordinarily successful.

The characteristics of Erminie, by the same authors, are said to prevade this—their latest effort. Airs for the whistlers and comedy of the popular order are among the avowed claims for a box-office success. From its initial production in Philadelphia the libretto appear to belong to the Gilbertian and the pen of Mostyn Tedde is said to be easily recognized.

The production will be under the supervision of Mr. Duff, and will have the adjuncts of a picturesque ballet, large and well trained chorus, scenery by Phillip Goatcher and others. The plot is an elaboration of the Corsican Vendetta seen from its intensely humorous side. Rehearsals are now in progress.

GOSSIP OF THE TOWN.

FITZ HUGH OWSLEY has been engaged for the Captain Swift company.

R. F. COTTON has been engaged by Daniel Frohman for the Lyceum Theatre company.

SUSIE HOWARD has signed for the soubrette parts with Frank I. Frayne's co. for next season.

ESTELLE CLAYTON'S company under the management of Hi Henry, will open at Buffalo on Sept. 9.

IDA VAN SICLEN, a talented California actress has been engaged as leading lady of the Rhea company.

THE Cora Tanner Fascination company will open its season at Yonkers, N. Y., Sept. 20. They will appear in this city Nov. 9.

GEORGE FAWCETT ROWE will open his season in Little Em'ly under the management of Dr. Charles L. Howard at the Grand Opera House, Toronto, on Sept. 16.

ROSE COGHLAN will most probably produce next week, in San Francisco, her new play from the French, which was secured by Manager Pitou while he was abroad this Summer.

THE scenery to be used by W. H. Power in The Fairy's Well, at the Fourteenth Street Theatre, will, it is said, be the most elaborate ever given an Irish drama. Two car-loads will be used.

THE Norcross Opera company closed at Chicago on Saturday last. Laura Bellini and several members of the company have gone to Minneapolis where they may organize and again give performances.

FLORENCE WYATT, the clever soubrette of Hoyt's Brass Monkey company, has been secured by Denman Thompson for the part of Ricketty Ann in his Old Homestead road company for next season.

THE repertoire of the Gray and Stephens company for next season will consist of The Old Oaken Bucket and Saved from the Storm. Both of the dramas have been reconstructed and new scenic effects added.

JOSEPH MURPHY'S third week at the California Theatre in the Kerry Gow realized over $8,000, which is the banner week's receipts at popular prices since the opening of that house. The piece has probably been played during more than twenty engagements in San Francisco.

A. M. PALMER'S full stock company has contracted to play at the Lyceum Theatre, Cleveland, Frohman and Miller's new house, in Captain Swift. This and Chicago are the only Western engagements they will play. The Kendals and Salvini will also appear at the Lyceum.

THE Criterion Theatre, Brooklyn, will play first-class attractions at regular prices this season. Mr. White, the owner, has taken the management of the house in place of F. F. Proctor. The season will open Sept. 15 with Minnie Maddern in Featherbrain.

GREAT PREPARATIONS are going on at the Broadway Theatre for the 100th performance of The Oolah, which will take place next Monday night. The receipts of the opera up to the present time, are stated by Manager Canby, to be ahead of those of the first Summer of Erminie.

CARL HASWIN, who was quite successful as the Earl in Little Lord Fauntleroy last season, has been engaged by T. Henry French for his California company. Mr. Haswin will remain at his seaside home, Holly Beach, N. J., until his departure for the Pacific Coast, where the season opens in September.

LOIE FULLER is spending the remainder of the Summer at Seymour, Conn. She recently declined an excellent opportunity to star next season, and contemplates a trip to Europe. There are many equally clever soubrettes who would have grasped at the opportunity she is letting slip through her dainty digits.

MRS. JAMES G. BLAINE JR., has been in the city the past week at work with David Belasco. Messrs. Belasco and De Mille have just completed their new play The Charity Ball. Mr Belasco will give some of his time now to the Shenandoah rehearsals, which is the only work he will do outside of the Lyceum Theatre.

OWEN FERREE, manager of W. H. Power's attractions, proposes to run an Irish jaunting car from Broadway and Thirtieth Street to the Fourteenth Street Theatre every evening during the engagement of The Fairy's Well, for the accommodation of those who desire a ride. There will be no charge for those attending the performances.

THE FAIRY'S WELL, W. H. Power's spectacular Irish drama, will open its season Sept. 9 at the Fourteenth Street Theatre. The company presenting the play will be the strongest Mr. Power has ever controlled, including Carroll Johnson, who will star in the piece, and Charles Frew, Alfred Fremont and Florence Hamilton in the leading roles.

THE season of the Park Theatre, Boston, was to have been opened Sept. 9 with The Private Secretary, Manager Crabtree, of the Park, having signed contracts to that effect with D. A. Bonta, A. M. Palmer's representative. Since making these contracts W. H. Gillette has secured the play, and through his representative, Mr. Crabtree, who is now in Boston, was notified that the piece would not be produced at his house. Mr. Gillette will not start out in the play until late in November.

AT THE THEATRES.

THE WINDSOR.—LA BELLE MARIE.

La Belle Marie	Agnes Herndon
Earl Leighton	Henry Preston
George Leighton	Elmer Grandon
John Ingleside	Robert Duncan
Mr. Leighton	L. P. Hicks
Jack Martin	Theodore Hudgens
Grace Leighton	Gertrude Fort
Edith Mathews	Rebecca Warren

The Windsor Theatre opened its doors on Monday night with a play called La Belle Marie, in which Agnes Herndon made a bid for metropolitan endorsement. The piece was a success, so far as the approval of a Bowery audience is to be taken as a crucial test. Although La Belle Marie is decidedly crude in its dramatic construction, and the dialogue employed is frequently stilted and absurd, it is more than probable that Miss Herndon will draw good audiences on the road in her new role.

The plot deals largely with the sub title of the piece—A Woman's Revenge. Jean Ingleside is an innocent village maiden who is lured to her ruin by the base city villain, George Leighton, who declines to enter into a matrimonial compact. This causes the death of Jean's parents, and she vows to be bitterly revenged on her betrayer. She, accordingly, assumes an alias, and is known in certain New York circles where fast young men sow their wild oats as La Belle Marie. She is so completely disguised that her former lover does not know her, and she has little difficulty in becoming his mistress, thus leading him on to financial and social ruin.

Incidentally George succeeds in having his step-brother, Earl Leighton, ordered out of house and home by bribing a reporter, Jack Martin, to insert an article in the paper alluding to the drunken escapade of some wild young men and referring to young Leighton by his christian name. When Papa Leighton is about to take Earl back at the urgent solicitation of his sweetheart, Edith, and his sister, Grace, George makes his gullible sire believe that La Belle Marie is Earl's mistress, that her presence in the office was due to her intention of blackmailing the family, and that he had been compelled to buy her silence by billing out a cheque for $1,000, to which the old gentleman's name had previously been signed.

Earl becomes the inmate of a Bowery lodging-house, where he nearly goes into a fit at the sight of a bar of soap, and playfully declares that even the water runs when he stands by the side of a river. Jack Martin, the ex-reporter, is also an inmate of the lodging-house, and takes occasion during an opportune lull in the proceedings to die in the arms of Earl, entrusting him with a locket belonging to his sister Jean, whom he knew to be masqueraiding under a false name as La Belle Marie.

Earl goes to his father's office to obtain money to bury the reporter, and, while hiding behind a screen, overhears La Belle Marie sneer at George for passing her off as Earl's mistress. Subsequently he persuades her to modify her revenge, and assist him to unmask his brother's villainy to old Mr. Leighton. The dramatic climax is brought about by Earl—after a preconcerted understanding with his sweetheart—interrupting the wedding ceremonies just as George expected to secure by marriage the inheritance of Edith to cover his defalcations. La Belle Marie also arrives on the scene at this juncture, takes off her brunette wig, and reveals herself to George as the golden-haired Jean Ingleside, who had finally carried out the revenge he so justly deserved.

Concerning the acting, it is but fair to accredit Agnes Herndon with histrionic cleverness. The Gallic dialect she assumes is not by any means the accent or intonation of a real Frenchwoman making havoc with English as she is spoke. It serves its theatrical purpose, however, and the majority of the audience appeared to be satisfied with its effectiveness. Henry Preston was rather commonplace as Earl Leighton. Elmer Granden as George Leighton was the usual stage-villain, and did not venture to overstep the bounds of mediocrity. Robert Duncan disported himself in the manner of Dunstan Kirke, and died in good old forcible style. Theodore Hudgens was a realistic reporter, and was quite affecting in his death scene.

L. P. Hicks acquitted himself with credit in the thankless role of Mr. Leighton, Sr. Gertrude Fort displayed too much yellow wig as Grace, but her acting was sprightly, as was also the work of Rebecca Warren in the part of Edith. Madge Rivers did a song and dance in the course of the evening that was loudly applauded, and little Arline as a tiny newsboy waif made quite a hit. The scenery seemed very familiar.

KOSTER AND BIAL'S.

Koster and Bial's concert-hall entertainment always receives its share of patronage, and since the production of the new burlesque, Banditti, crowded houses have been the rule. Monte Cristo, Jr., although in its eighth week, seems as popular as ever. The Austin Sisters, who for the past eight weeks have proved strong cards, will finish their engagement on Saturday night.

THIRD AVENUE.—DARK SIDE OF A GREAT CITY.

The Major	T. B. Butler
William Elwood	James Nelson
Bob Stanley	Palmer Collins
Mr. Elwood	William Scott
The Wildcat	Anna Belmont
Emily Wilton	May Miller
Mag Macaloy	Bessie Stevens
Lady Abigail Mettle	Kate Mallon

On Monday night at Jacobs' Theatre a large audience assembled to witness a melodrama, The Dark Side of a Great City, a dramatization of a novel called "Little Wildcat." The piece, which was received by the "upper circles" with yells of delight and all the ear-splitting demonstrations an East-side gallery is capable of, is brisk in movement and exciting in its theme, although constructed from familiar material.

Bob Stanley *alias* Mr. Meriton, the villian-hero of the play, is the captain of a desperate gang of New York burglars, and carries out his plans by mixing in society as a highly respectable business man. Stanley had stolen a banker's daughter and given the child to Mag Macaloy to be murdered. A body is substituted, and the child grows up in a thieves' den as "Little Wildcat." Stanley next gets William Elwood, the banker's son, into trouble by means of a forged cheque, and causes him to serve a term in prison. Subsequently he seeks to murder young Elwood while drunk under a pile-driver at the docks, but this villainous scheme is defeated by Little Wildcat. Finally matters are duly straightened, the various young women get the young men of their choice, and the "myrmidons of the law" get the villain.

A clever soubrette, Anna Belmont, did much to sustain the piece with her lively representation of the all pervading Wildcat. T. B. Butler was quite amusing as the Major, a quack medicine vender, and Palmer Collins, the sanctimonious scoundrel, Stanley, acted with realistic effect. James Nelson played young Elwood in a commendable manner, but W. J. Lewis as Verney, was decidly amateurish. May Miller was comely and vivacious as Emily Wilton.

AT OTHER HOUSES.

Bootles' Baby continues to be the attraction at the Madison Square Theatre, and the proprietors of the piece, Kate Claxton and Charles A. Stevenson, are satisfied that they have made a good investment in securing the sole right to produce it in this country.

The Lion and the Lamb will retain possession of the Bijou throughout the current week, to be followed next Monday by Herrmann's Transatlantique Vaudevilles.

The Union Square Theatre will be given over to-night (Wednesday) to Yank-Hoe, the Japanese illusionist, and Omene, the Circassian girl.

Lizzie Davis and her associates are enlivening Tony Pastor's establishment with a musical farce-comedy known to fame as Boarding School. Next Saturday night Bric-a-Brac will receive its initial performance at this house.

The comic opera successes have not yet discovered any abatement in popular favor. The Brigands, at the Casino, will celebrate the one hundreth representation on Aug. 21.

The Oolah, at the Broadway, is preparing for a similar event on Aug. 19, when Francis Wilson will caper around the stage livelier than ever, with the enviable knowledge that his operatic entertainment has reached the centennial peg.

Clover, at Palmer's Theatre, is ahead of both its rivals in this respect, for the centennial performance of this enjoyable opera occurs this (Wednesday) evening, when souvenirs will be distributed, and Col. McCaull's clever artists will endeavor to surpass their former efforts.

THEATRES AND THEATRES.

II.

The theatres of Russia are large, handsome, elegant in appointments, and frequented chiefly by the richer classes. The prices of admission are high, and the taste for theatrical attractions seems to be imported rather than indigenous. The poorer classes do not go to the theatre to any extent. Perhaps they have not sufficient intelligence to enjoy it; perhaps they cannot raise the price requisite to enter even the topmost gallery. The wealthier people, on the contrary, are passionately devoted both to the drama and the opera. Great actors and singers receive vast salaries and rich presents, and a genuine favorite singer need never look for engagements outside of Russia.

There was some years ago a noted tenor, Calzolari, who for many years sang only in St. Petersburg and Moscow. He was particularly famous in the part of Elvins in Bellini's Sonnambula.

Old New Yorkers will remember Angiolina Bosio, who sang years ago in New York when Parodi was her most prominent rival. Bosio was a light prima donna, beautiful, talented and industrious. There was one season when the fashion of this city frequented the Astor Place Opera house (now the Mercantile Library) where Steffanoni, Salvi, Beneventano and Marini proved a famous quartette. Bosio started a rival season at Niblo's, giving opera in excellent style at fifty cents a seat. She sang, of course, in Sonnambula, and even consented to take a secondary part, appearing as Adalgisa to the Norma of a superior Dutch singer, Madame De Vries. Returning to Europe, Bosio went to Russia and became a great favorite there, and there, too, she died in the effulgence of her youth and fame.

I remember visiting a rather dreary cemetery in the suburbs of St. Petersburg, and finding her tomb, marked by a handsome, white marble monument, and as well known to Russian amateurs as the tomb of Malibran in the Laeken Cemetery, near Brussels, is to the Belgians.

Grisi was a favorite in St. Petersburg and was on her way to that city when she died.

The Russian amateur is a great lover of Italian opera and does not take kindly to Wagner. For the music of Glinka he has a patriotic admiration, and the opera, A Life for the Czar, is always received with favor. Glinka's tomb is visited by tourists who probably know nothing about him or his music, and only make the pilgrimage because so directed in the guide-books.

There is a national Russian drama and some good plays might be translated to advantage for the English-speaking stage. French plays are in vogue and French companies are well patronized in Moscow and St. Petersburg. All the Russians of the better classes are familiar with the French, which is not only the language of diplomacy but of society as well.

On the Vassili Ostrov, an island near St. Petersburg, much resorted to in Summer, I have attended entertainments of a purely national style, consisting of the singing of national songs, with wild dances of the most exciting character. The Gerry tyranny does not exist in Russia, so among the performers are often young boys who dance with great skill and grace. Some of the men dancers remind one of the Oriental whirling dervishes, in the duration and grotesqueness of their movements.

Nothing of the "variety" style of theatricals seems to exist in Russia where, indeed, everything patronized by the masses is of the crudest and most primitive type.

At the annual Fair of Nijni Novgorod on the Volga, attended by dense throngs of merchants and visitors from all parts of the vast empire, the only attraction lately was an imitation of a railroad train, running around a large room on raised tracks, and carrying passengers for a few kopecks each. This was all that the peasants of that region knew of railroads. Recently, however, railroads have been extended to Nijni and are no longer a curiosity. Yet at the Fair, where, in the evening, the horde of visitors is seeking some way of passing the time, there is no amusement at all offered. A good show would do well at Nijni at this period.

Circuses are not unknown in Russia, and appeal strongly to an uneducated people. They are announced by means of posters and hand-bills, just as elsewhere, and generally do a good business. Clowning and and pantomime are the same in all countries and in all languages, and I have heard American clowns in foreign climes repeat their native tongue and evoke quite as much laughter from the audience as if really understood.

There is a handsome theatre at Stockholm which has a tragic interest as being the scene of the assassination of Gustavus III. and of the opera, Gustavus III. or le Bal Masqué, composed by Auber. On a similar theme Verdi founded his Ballo in Maschera. At this theatre the best of plays and operas are given by the best of companies.

There is another place of resort for the Stockholm people called Tivoli, a Summer garden and theatre, on a high hill overlooking the entire town, bay and shipping. It is a beautiful place (the view is famous) and is especially frequented on Sunday evenings. In fact, in the Northern countries of Europe Sunday, as a religious festival, seems to be at an end by four or five o'clock in the afternoon and the most rigid of Lutherans deem it right to devote the evening to pleasure.

At Tivoli, which I visited one Sunday evening, to hear an orchestra led by Keler-Bela, the clergyman I had heard at a Protestant church in the morning, was seated at a table near me, enjoying his music and his beer and evidently without the slightest sense of impropriety. Sweden is a thoroughly Protestant country and a rigid one in the observance of what it deems its religious duties; yet the idea that it is displeasing to their Maker to have His creatures enjoy themselves on the afternoon of His day never seems to enter the poor, benighted heads of the good Swedes.

But in Northern Europe the drama, as before intimated, seems more or less of an exotic. It is not to the manner born. The people do not take to it with that entire gusto which is so noticeable in France, Austria and Italy, and, to a milder degree, in Germany.

England is devoted to it to a certain extent; but, yet, there is a large class of the English population who never dream of entering a theatre. London is a paradise for the theatre lover, and that certain section of the city in and near to the Strand is actually permeated with a theatrical odor, as it were. What a queer region is that in which Covent Garden, Drury Lane and the Haymarket are found? What queer side streets, so full of dirt and interest! What industries exist there, based upon the theatre, and unable to live without it! What crowds of people ever after nightfall haunting this enchanted region! To many who do not even enter the dramatic temples it yet seems to be a blissful necessity to hover around their charmed vicinity. What crowds block up the Strand at the hour when the great theatres disgorge their vast audiences! How the shabby little restaurants are alive with hungry customers! And how hopelessly bad are the viands offered and how disproportionately dear! How the cabs swarm and how the crowds on the pavement bustle along! It is near midnight, but there is a greater assemblage than at noonday. An hour, however disperses it and shortly after midnight the Strand is fairly quiet. It is never utterly still and deserted.

Dublin! ah! there is a city where the drama flourishes! The audiences are often as interesting as the play. They are full of Irish wit and assurance, and between the acts the folks in the gallery will sing popular songs and amuse themselves with lively repartee or political hits. If the actor is a favorite he is very soon assured of the fact by redundant applause, and the actress who "catches on" will be actually embarrassed by the wild and often indiscriminate enthusiasm which she awakens. The Dublin stage is one haunted by pleasant reminiscences and brightened by the happiest of associations.

FRANCIS WILLIAMS.

GLEANINGS.

JAY RIAL will manage the Grand Opera House, San Francisco, next season.

LOUIS EAGAN has been engaged to play the part of Ralph Dotheboy in Three Wives to One Husband this season.

HARRY ELLSLER will be the manager, and Andy McKay the advance agent, of Edwin May in The Silver Age this season.

COL. WILLIAM E. SINN, Walter Sinn and Cora Tanner were passengers on the *Etruria*, which arrived here last Saturday.

BEATRICE MORELAND, who was with the Held by the Enemy company last season, has been engaged for Clara Morris' new play of Helene.

FRANK C. GRIFFITH and wife sailed for England last Wednesday on the *City of Paris*. Mr. Griffith will act as Mrs. Langtry's manager.

HELEN BLYTHE will commence her rehearsals of Mother's Love next Monday. A strong company is being engaged and a long route booked.

GEORGE FAWCETT ROWE has added his new comedy, Aunt Ollie; or, A. O. F., to the repertoire of plays he will present during his American tour.

FRANK L. BIXBY has been engaged by Jacob Litt as local manager of his Bijou Theatre, in Minneapolis, which will open its regular season on Aug. 19.

ANNIE LEAF, the handsome prima donna of the West End Casino Opera company at Coney Island, was presented with a gold medal on last Wednesday evening.

JOSEPH LEVY, the business manager of the Booth-Modjeska company, who has been spending the Summer on the Pacific Coast, will return to the East in a few weeks to meet Lawrence Barrett on his arrival from Europe.

MANAGER JACOB LITT, of Milwaukee, had an unpleasant adventure recently in a sleeping coach of the Wisconsin Central Railroad, while he was *en route* to Minneapolis. The passengers were awakened by the porter, who had discovered a man armed to the teeth and on robbery intent. The fellow shot at the porter for giving the alarm. The bullet passed within an inch of Mr. Litt's face, and lodged in his berth. His friends are congratulating him on his narrow escape.

PAT HARRIS has given the contract of refurnishing and redecorating The People's Theatre in St. Paul to Finch, Van Slyck and Company, a local firm. The theatre is to have a new drop curtain and improved seating arrangements. P. F. Egan, a relative of Pat Harris, is to act as general manager of The People's Theatre, and E. W. Harris has been selected as business manager. The house is to be opened for the season on August 19 with Morrisey's Opera company.

ROBERT DOWNING has completed his company for next season. It will be headed by Eugenie Blair. The business management will be in the hands of Thomas A. McKee with Arthur C. Aiston as treasurer. The season will begin on Sept. 2 at the Detroit Opera House for one week. Virginius will be the opening bill to be followed by the new plays, Count Claudio and The White Pilgrim. The lithographs for the organization will be furnished by W. J. Morgan and Co., while Charles Getze, of the Boston Theatre, will paint the scenery, Morgan Sherwood will make the properties and John P. Sousa, of the famous Marine Band of Washington will compose the music. Hawthorne and Devendorf will provide the costumes.

EVANGELINE, the venerable burlesque that still blooms with popular approval, will open the regular season at the Hollis Street Theatre, Boston, on Sept. 2. The company has undergone a general reconstruction, and many new faces will be seen in the cast. It is almost needless to state that the managers have retained George Fortescue and James S. Moffit, without whom, they assert, Evangeline would be somewhat like Hamlet with Hamlet left out. The part of Gabriel has been assigned to Marie Bartlett, a young lady who has made a creditable record in the South and West. It is thought that Peter F. Dailey will make a unique LeBlanc. Ed. Rosenbaum has been re-engaged as manager, and John F. Hurley, who had charge of the New England tour of Sweet Lavender last season, will be in the advance.

THE following actors and actresses are under engagement to Daniel Frohman for the Lyceum Theatre and its various companies: Herbert Kelcey, W. J. Le Moyne, Henry Miller, Nelson Wheatcroft, Charles Walcot, Fritz Williams, Walter Bellows, Frederick Tibbetts, Boyd Putnan, Henry Herman, S. Miller Kent, Henry Talbot, Thos. H. Burns, Stanley Rignold, A. W. Gregory, George Brandon, Charles B. Bishop, Rowland Buckstone T. C. Valentine, Walter Craven, Tully Marshall, Cyril Scott, Walter Whittlesey, George Backus R. F. Cotton, A. P. Burbank, John Findlay, W. F. Platt, John S. Hale, R. A. Roberts, Morton Selten, Georgia Cayvan, Grace Henderson, Effie Shannon Mrs. Charles Walcot, Mrs. Thomas Whiffen, Alberta Gallatin, May Robson, Mrs. A. Berlan Gibbs, Frances Gaunt, Ethel Greybrooke, Etta Hawkins, Kate Wilson, Eliza Logan, Millie Dowling, Charlotte Tittell, Kate Pattison-Selten, Adelaid Thornton, Alice King Hamilton, Anne O'Neill and Kate Lester, besides the following stars: Mr. Sothern, Mrs. Marie Nevins Blaine, little Elsie Leslie and the Kendals.

AS YOU LIKE IT.

AT the performance of King Cole II., in Chicago, the other evening, the principal comedian fainted. When a Chicago actor weakens at his own jokes, it is high time not to elevate, but to reform the stage.

* * *

A RUMOR is afloat that the Messrs. Kiralfy, who, as usual, will have several ballet troupes on the road this season, have purchased Dr. Hammond's new Magic Elixer of Youth in large quantities.

* * *

AT a supper given to a prominent actor in Chicago, a few evenings ago, one of the toasts was: "New York—the Chicago of the East!"

* * *

BOYS have been substituted for the gyrating ballet girls in Pain's Last Days of Pompeii, at Manhattan, and it is not unusual to see a sylph-like fay, while executing a double revolution, expectorate skilfully into the wings, with an accuracy of aim which would have delighted Max O'Rell.

* * *

A HORRID cable dispatch says that Lily Langtry is looking for a cure for the gout.

* * *

GLANDULAR mumps is what Lawrence Barrett has, not enlargement of the head, as incorrectly stated by a Western paper.

* * *

ROBERT MANTELL became so depressed during the long run of Fedora that he grew to hate the performance of falling in love with a widow at nine o'clock, recounting his history to her at ten, and watching her dying with disagreeable but essential regularity, every night at a quarter to eleven. He hailed the changing conditions of Monbars with joy it is said, and his acting was marked with new vigor and spirit. It is purely a matter of taste of course, as to whether experiencing an unrequited love for a person whom you imagine to be poisoning you, is much more agreeable than watching a widow die.

* * *

THE New York *Press*, speaking of Fanny Kemble, alludes to her jocularly as "Fannie." A column of spicy items turned on regularly every morning is apt to grow recklessly familar during the dog-days.

* * *

ENGLISH audiences do not understond topical songs. The national sense of the ridiculous is no doubt blunted by the constant study and research needed for a proper appreciation of the gentle jokelets in *Punch*.

* * *

CONCERNING a cranium complaint not entirely unknown in the theatrical profession the following stanza which we quote from a new topical song would seem to hit the nail on the head:

When a boy, I often used to sit and listen
To the stories of the great men of the world;
And oftentimes my young eyes used to glisten,
And very oft with wonder my hair curled—
When I'd hear of how boys climbed the golden ladder,
Till the topmost round they'd reach, by fortune led;
Then the stories of their ways would make me sadder—sadder—sadder—
And I'd wonder if I'd ever get
The
Great
Big
Head.

* * *

A GREAT many hard things have been said of Chicago, but they all dwindle into comparative insignificance, now, that a writer on the local press has divulged the secret that the tank drama originated at a Chicago natatorium. This aqueous innovation in stage realism i said to have occurred at the annual benefit of the chief instructor, Tommy Bouteville, when he and Mrs. Macey, the lady teacher, gave a thrilling representation of the scene in Our Mutual Friend, where Rogue Riderhood and his daughter Lizzie are prowling about on the bosom of the Thames at night, the girl rowing the boat and her ghoul-like father peering over the stern into the darkness for the white face of a "floater," in the pockets of which he hopes to find money or valuables. The exhibition was given in darkness, and the glimmer of the lantern is said to have only intensified the gloom. But nothing could intensifiy the gloom that has spread over Chicago since it has come to light that, in addition to the divorce court star and the ballet girl's trust, the town is to be held responsible for introducing stage tanks.

* * *

A WELL-KNOWN actress is reported to have recently undergone a thirty-days' fast in Chicago in order to melt her too, too solid flesh from two hundred pounds down to the graceful proportions of an ideal leading woman. The lady in question is evidently averse to fat parts.

* * *

WE have had benefits for widows of all sorts and conditions, but the following case, which was set forth recently on the programme of a London music hall entertainment, seems unparalleled:

For the benefit of Mrs. —, who during the past twelve months has lost husband, home and leg.

* * *

MILTON NOBLES tells us in his advance herald, *The Bohemian*, of a friend of his who, when at home, occupies a "fifth-story back," and has just completed an interesting essay on "back-yards." After a brief reference to a vigorous baritone solo by a "yaller dorg" with sore eyes, and an intermittent duet by a couple of hump-backed cats, with empty bottle and blacking-brush variations, the essayist devotes a withering rebuke to a freckle-faced tow-headed servant girl, whose musical education has been neglected, and who fiendishly adds to the tortures of her victims by persistently forgetting the words of every song she attempts to inflict upon them. For instance:

Darling I am yah, yah, yah, y-a-h,
Silver threads a yah, yah, yah,
Smile again on yah, yah, yah, yah,
Yay, yah, yah, yah, *yah*, YAH, Y-A-H.

* * *

THAT UNFORTUNATE BRINDLE DOG.

Be it true, as by many 'tis said, that vulgar associations corrupt the taste, then how sadly must the taste of a certain big brindle dog be corrupted! Of a surety the associations (in the singular number) of the said big brindle dog could not be more unwholesome to the liking. In case he already does not relish carrion—which, verily, is hardly possible to the thinking—the day is not distant when, perforce, he will.

* * *

WILL IT COME TO THIS?

STAGE DIRECTOR (handing card to manager).—Old Mrs. —— is below, sends her card and says she wants to play the soubrette part in the new piece.

MANAGER (aghast).—Good Heavens! She played last with Edwin Forrest. She's certainly seventy-six, if a day.

STAGE DIRECTOR.—That's so, but she has written on her card a mem. saying she's just returned from Cleveland where she underwent the Brown-Sequard injections of the new elixir of life.

MANAGER (with sudden enthusiasm).—Ah! Show her up at once.

RURAL DELIGHTS.

"Man never is, but always to be blessed." This quotation now refers to the weather. Last year Mr. Hayseed and I were in New York puning for the country sunshine and fresh air. Needless to say we could not afford to move into the rural districts. Many of your readers will know how that is themselves. The weather was lovely, but we smothered all Summer in the city. This season we are located in the country. It has rained all Summer. We have pined for a little life in the city, as a rainy day in the country is about the jumping off condition of things, but we can't afford to move to town.

It has been an unusually wet season. Our garden has not thrived as well as books on gardening assured us it would. I was summing up what it has cost us the other day, and found that a mess of peas cost ten dollars, cucumbers a dollar apiece—we have only had three up to now, so we shall not be ruined by expensive eating in the cucumber line. Squash is our chief product. We none of us take to it, so we mean to force the chickens into squash fodder until they are used up (not the hens, but the squash); they ought to be grateful since squashes here smell of money—but they will not be.

Hens are about the most cruel and ungrateful of animal species. They never encourage each other in any way, and when sickness overtakes one the healthy ones fall to and pick the life out of it, unless we come to the rescue. It is most disgusting. I have thought the matter out, however, and concluded that their misfortune is, that they are born on two legs instead of four.

When the weather permits we go fishing. We have a nice boat. It leaks horribly; but we do the putty act every time we use it, and manage not to sink. By sitting tailor fashion and tucking in our skirts, we are enabled to keep from being drowned in the boat. I like the sport, and have been called something of an expert at it. I secretly fear that I do not deserve the credit, as it was an accident that attention was drawn to my skill.

I was out fishing several times and never got a bite, and so lost interest in watching my line. The other day we trolled around the lake, and I sat thinking of many things far and away from the time being. As we neared the shore and came into shallow water, we could see our hooks, and there on mine was a trim little black bass, all worn out and nearly dead with the journey he had round the lake. I was busy thinking of something else and never noticed when I got a bite.

The praise I received was for carrying such a steady line that I brought a fish ashore notwithstanding.

The rain has been so profuse that the fish do not bite. They are there, though none of them have been here, except two that we bought. They were delicious eating, which proves that if we can only catch the fish in our lake we shall have a treat.

I still advise the profession-at-large to get a home in the country. When the sweltering season arrives there is nothing like breathing the fresh air as it comes from Heaven, and feeling that a small spot on earth belongs to one's very self.

We are enjoying the bliss of a completing season after various efforts to spend our last cent on improvements. Thus are we full of delightful cares that make the days pass unnoticed. Our horse, for instance, has been doctored all Summer. He is comparatively a baby and tender to the last degree. A good intentioned beast, I believe, although I am not altogether in his confidence. Hitherto my efforts toward a thorough understanding have been met with unexpected kicks in the air, and enthusiastic leaps here and there, such as I could not cope with. His last manifestation cost us the bottoms of a tub, a saucepan and a tin-pail, all of which were put out for an airing, and Brownie kicked the insides out of them in half a minute.

I instantly excused the horse. He came from New York and there he was not accustomed to tubs, pans and pails in the front yard. No more am I. In the country the fashion obtains largely, and often extends to the front gate. Frequent objections on my part have not seemed to mend the matter, so I am grateful to the horse for his demur. There is plenty of fruit coming on, but we shall not be here to enjoy it, as the season begins Sept. 1. The neighbors will steal it, and like us for having left it, and that's some comfort.

There is plenty of shade around our house and hammocks invite us to rest, but the busy mosquito is here in squads and battalions on dress parade, so we leave them the field and step indoors. At the present moment I look as if I had the smallpox although I avoid every contest with the incisive mosquito that I can. Pond's Extract, arnica and pennyroyal tea do not extract the poison. A mosquito bite, like seasickness, is incurable. Some people are afflicted less than others by their acquaintance, just as some are thinner-skinned than others. A rhinoceros hide helps many times in this world, and just now would be invaluable to us.

But the nights are so peaceful and lately have been so moonlighty. Mr. H. and myself sleep with a shotgun at the head of our bed lest some tramp or otherwise ostracised party might undertake to usurp our quarters, or our belongings, at the expense of our lives. It seems so friendly and secure to walk upstairs to bed behind a loaded gun that means business.

Two nights ago some wayworn individual knocked at our back door at midnight. He may only have wanted a bite to eat, but had a columbiad been fired off the roof and left us uncovered to the azure blue, we would not have been more frightened. The dogs set up an unearthly howl, but they were safely locked up in their kennel some distance from the house and could not get hurt in their efforts to protect us. There was great comfort in that. If Mr. Man was hungry he obtained little relief at our door, for all we did was to brace ourselves for the worst. Mr. Hayseed stood on the stairs with the shotgun, and I was not far behind, armed with my crimping irons and a strong bottle of ammonia, ready to throw it in his face if he burst the door open.

It was a pleasant night, all in all, and I blessed my lucky stars that we had a house in the country.

MRS. HAYSEED.

Wheatland Improvement Company,
111 Broadway,
New York, Aug. 6, 1889.

Publisher of The Dramatic Mirror:

Sir.—Our little "ad." in your widely-circulated paper has brought results that are more than satisfactory to us. We are agreeably surprised at it and shall be glad to continue the use of your valuable paper.

Respectfully yours,
E. V. MACHETTE.

Opera Glass Supply Company,
41 and 45 Broadway.
New York, July 19, 1889.

Publisher of the Dramatic Mirror:

Dear Sir.—We beg to enclose cheque for our advertisement in last week's MIRROR. The advertisement has given us great satisfaction, and has brought us 12 contracts for the supplying of our Automatic Opera Glass Boxes. Yours truly,
OPERA GLASS SUPPLY CO.,
Per J. N. P.

Office the "Magic City" Improvement Co.,
100 Duane Street.
New York, July 29, 1889.

Publisher of the Dramatic Mirror:

Sir.—Permit me to acknowledge myself surprised at the extremely favorable results of my modest advertisement of Paisley, the "Magic City" in your columns. It is not alone the number, but the quality of the applicants it has brought me that prompts this letter of felicitation. I want only high-class people to buy Paisley lots, although I offer at such low prices. This is exactly the sort your paper has brought me.

Yours sincerely.
H. A. FREEMAN.

N. B.—It is proper to say that no other paper except the N. Y. (Sunday) World has brought me so many applicants and patrons.

REFLECTIONS.

DOT PARKHURST, whose soprano voice has been much admired, has been secured for Mestayer's Tourists company.

HARRY HARWOOD, who is summering at Willow Brook, N. Y., has been engaged for the Shenandoah production at the Star Theatre next September.

EDITH STANMORE has been engaged to support George Fawcett Rowe during his American tour this year. She has also made arrangements to star the following three seasons under the management of Dr. Charles L. Howard.

THE unsavory notoriety Mrs. Leslie Carter has won through her recent social misadventures has penetrated even to the booking agencies, and she seems to have some difficulty in securing time for her proposed stellar experiment. Last week her manager applied to Klaw and Erlanger to undertake the booking of her route, but those gentlemen positively refused to become in any manner identified with her or her dramatic exploit.

THE Lyceum Stock Company is now the only one of our local companies which is playing. Mr. Daly's company is resting, and Mr. Palmer's people will come together in a month. Mr. Frohman's organization is in Kansas City.

MME. MODJESKA was given a dinner on Monday night at Delmonico's by her old manager, Daniel Frohman. Among those present were Mrs. James G. Blaine, Jr., Kate Pattison, Miss Nevins, Count Bonenta, E. H. Sothern and Morton Selten.

W. T. CARLETON, the popular operatic artist, who has been spending the Summer at Conanicut Island, near Newport, was in town the last few days arranging the details of his next season, which commences at the Broad Street Theatre, Philadelphia, Sept. 23.

IT IS reported that the Kiralfys have cancelled all the time that they had for Around the World in Eighty Days. This will, however, not affect W. J. Fleming's grand production of the piece, which will be sent out on the road stronger than ever this season.

THE improvements on the Lyceum Theatre began yesterday morning. The work of tearing down the back of the new building was started. This will connect with the theatre proper, the stage of which will then be extended twenty-five feet across the newly-acquired lot.

THE Lyceum Company last week surpassed their original engagement in Denver of a year ago by upward of a thousand dollars. This week they play Kansas City and Omaha. At all points along the line they have beaten their first season's tour. Next week they play in St Paul and Minneapolis for the first time.

ANNA BOYLE, supported by her own company, will appear in a round of plays at popular prices this season. Her repertoire includes Our Strategists, Irish Pluck, May Blossom, Aurora Floyd, Maud Muller, As You Like It, Our Angel, A Dangerous Game, Gwynne's Oath and The Village Blacksmith.

LIZZIE EVANS' new comedy, Fine Feathers, was presented at Asbury Park, N. J., before a large and critical audience, which included many well-known professionals, and is reported to have scored a distinct success. There was a call on each act, and the play is stated to have a bright dialogue and strong situations.

ARTHUR REHAN has received the right to play the Daly Theatre successes throughout the entire United States, which includes the cities of Boston, Philadelphia and Chicago in which he formerly had not permission to play. The excellence of Mr. Rehan's company for the coming season has to a certain extent been instrumental in bringing this about.

LIZZIE FLETCHER is the latest addition to the already strong cast engaged for the Woman Against Woman company. Archie Boyd has been rehearsing the company for the past ten days. The season opens at Cleveland next Monday and is already booked for thirty weeks, twenty-five being week stands. The company will leave this city by the limited on Saturday.

THE Emma Frank Dot company will open a preliminary season at Martin's Ferry, O., Aug. 26, and their regular season at Litt's Bijou, Milwaukee, Sept. 2. Roster: Florence J. Bindley, Clara Verner, Nora Thorne, Emile Hensel, Harold Hartsell, Peter Johnson, O. F. Burlingame and Charles Dittmar. Paul C. Blum is manager, and Mrs. Emma Frank associate manager.

THE "Saturday night" programme at the Hamilton House, Stamford, last week, included a piano duet by the Misses Simons, recitations by Campbell Gollan, a reading by Clara Louise Thompson, a violin solo by Dr. Davidson, recitation by Thomas Shea, a reading by Little Elma Smith, the clever daughter of Mrs. Sol Smith, and a "five minutes" with Charles Bowser.

THE MIRROR is in receipt of a letter from H. A. Lambeth, the conductor and proprietor of the celebrateted Balmoral Choir of England, announcing that that organization has not made arrangements to come to this country. Mr. Lambeth's communication avers that J. W. B. Binns, who had entered into negotiations to that effect, has been imposed upon by a former manager of the Choir.

MARY EASTLAKE is to enact the part of Mona in Wilson Barrett's drama of Ben My-Chree, when the author-actor presents that piece in this country. Miss Eastlake has never been in but two dramatic companies since she began her professional career twelve years ago. She was five years with Charles Wyndham, and is now closing her seventh year as leading lady of Wilson Barrett's company.

FLOY CROWELL will not play Infatuation this season, the author, Howard P. Taylor, having withdrawn it, not desiring to have it played longer in a repertoire. Mr. Taylor is anxious for a New York production of the piece, and believes, if it were properly placed at one of the up-town theatres, it would cover the greater part of a season. Many who have seen Infatuation consider it one of the most interesting comedy-dramas Mr. Taylor has written.

PAULINE HALL will present a portrait of herself to the player making the most base-hits in the game of baseball between the actors and the reporters, at the Polo Grounds, on Thursday. Marie Jansen and Fanny Rice will give cabinet photographs to the players leading in long hits, base-running and fielding. Under such stimulating auspices the histrions will strive bravely to knock out the journalistic athletes.

A PRIVATE exhibition of all the scenery and properties of the grand production of Twelfth Night was given at the Grand Opera House last (Tuesday) evening. Each artist superintended the exhibition of his own work. Two other scenic rehearsals are to be given in Chicago on next Friday, the 23d inst. Gustave Mortimer has also bought off the German company the Sunday night before the production at McVicker's in order to give a full-dress rehearsal.

THE MAYOR'S CHOICE.

On Saturday last Mayor Grant announced the names of the one hundred gentlemen he had selected to serve on the four principal committees of the World's Fair of 1892. There was a feeling of surprise among managers and actors to find that he had appointed E. C. Stanton to represent the theatres. Nobody had any objection to Mr. Stanton, who is a sagacious and clever executive man, but everybody wondered why a theatrical manager had not been chosen. Mr. Stanton, it is true, has had valuable experience, since the dawn of the German opera fad, as director of the Metropolitan Opera House; but there is, and always has been, a wide gulf between the lyric and the dramatic stage and the Mayor's appointment seemed inexplicably incongruous.

Last week THE MIRROR urged the profession to hold a general meeting and select a representative manager whose name should be sent in to the Mayor, he having asked the various trades and professions to indicate their preferences concertedly. Petitions in behalf of Mr. Stanton and Frank W. Sanger had already been circulated and sent in, thus creating a rivalry and rendering impracticable such a meeting as we suggested. A call was prepared which several influential managers were willing to sign, but Mr. Stanton declined to put his name to it on the ground that that would be an act of discourtesy to the gentlemen who had signed his own petition. It is possible that doubts on Mr. Stanton's part whether the dramatic profession would ratify his nomination may have had something to do with this disinclination, although many candidates would, in any case, eagerly have embraced this opportunity to become a representative in fact as well as in name.

The Mayor's desire to have the profession, like the other trades and professions, send in to him a unanimous nomination found emphasis in the following letter:

MAYOR'S OFFICE, CITY HALL,
NEW YORK, Aug. 9, 1889.

Dear Mr Fiske:

So far, the names of four gentlemen have been sent in as representatives of the theatrical profession and interests.

The Mayor wished to have each industry send in the name of one representative to him. It is impossible to appoint more than one representative as the number is limited to one hundred. I trust you will see how embarrassing it is to have conflicting claims presented by members of the same profession. The Mayor would much prefer to have the theatrical profession unite on one representative.

The Mayor and the General Committee direct me to thank you for the favorable influence THE DRAMATIC MIRROR is exerting, and for your kind interest in the Exposition. Respectfully,

W. McM. SPEER, Secretary.

As already stated, we had done all that was possible to induce the profession to meet the Mayor's wishes by calling a general meeting for the purpose of united action, but for the reasons also mentioned above, the effort proved unavailing.

Petitions being in order and a number of public-spirited professionals desiring to see the right man in the right place, it was decided on Wednesday of last week to request the Mayor to choose A. M. Palmer, whose qualifications were editorially referred to by THE DRAMATIC MIRROR last week, inquiries at the Mayor's office leading to the supposition that the Committees probably would not be named within a fortnight.

The Editor of THE MIRROR, as a preliminary step, cabled to Mr. Palmer in London, the following message: "If Mayor Grant should appoint you to represent theatres on World's Fair Committee would you serve?" To this inquiry Mr. Palmer replied in these words: "Will serve with pleasure." On receipt of this message the subjoined petition was prepared:

To the Hon. Hugh J. Grant, Mayor:

We, the undersigned, respectfully suggest and request the appointment of Mr. A. M. Palmer to represent the theatres and places of amusements on the Committee of the International Exposition of 1892. He has been honorably and prominently identified with the business of theatrical management in this community for the past eighteen years; he now directs two of our principal theatres; he is President of the Actors' Fund of America, President of the American Theatrical Managers' Association, and a Director of the Players' Club. In point of position, experience and ability we consider him to be the fittest subject for your selection.

Blanks bearing the above succinct statement of Mr. Palmer's recommendations were distributed on Thursday in places of theatrical resort, and very soon signatures were being rapidly annexed. Although this petition was late in the field, which had been canvassed pretty thoroughly by the friends of Mr. Sanger, several hundreds of managers and actors affixed their names to it within two days. Guided by what was presumed to be a reliable assurance that the applications would not be acted upon immediately by the Mayor, it was arranged to place the Palmer petition in his hands on Monday morning. But his selections were hastened and their announcement appeared unexpectedly on Saturday.

And so Mr. Palmer's name did not formally go before the Mayor at all, and consequently the latter cannot be charged with having overlooked the claims of the theatre manager who was pre-eminently fitted for the distinction conferred upon the director of our German opera house. Had it been possible to send in the Palmer petition in time for consideration the result would perhaps have been different. It should be borne in mind that Mr. Palmer in no sense sought the appointment; he merely signified his willingness to accept it should it be bestowed upon him.

It is worthy of remark that the New York press, in referring to this matter before the Mayor's action was made known, expressed but one opinion as to the desirability of his choosing Mr. Palmer. After reading such editorial views as the following, Mayor Grant might well have waited until he received the further sense of the profession with respect to the propriety of his honoring our candidate with the appointment:

The Tribune, Aug. 9.

Although the theatrical managers of this city and Brooklyn do not expect to reap much pecuniary benefit from the World's Fair of 1892, they may be relied upon to help the project in their usual public-spirited way. In nearly every city where expositions have been given, the theatrical business has been bad, and this is the case at present in Paris. Many people think that it would be a good thing to have some theatrical manager of ability and long experience upon the committee. No man would be better fitted for this than A. M. Palmer, but it is unlikely that he could spare the necessary time from his numerous enterprises. He will, however, doubtless be chosen as the representative of the managers in any movement they may organize to aid the work of the committees. Mr. Palmer has a genius for organization, as has been already proved in the way he built up the Actors' Fund and in his direction of the great benefits some twelve years ago for the poor of New York. With Mr. Daly he arranged the preparations for the Wallack benefit, and alone, after Mr. Daly's departure for London, carried on the scheme to a remarkably successful issue. All the principal work for the Johnstown benefits was done in Mr. Palmer's office and under his immediate supervision.

The World, Aug. 9.

In every respect Mr. A. M. Palmer would be a most acceptable man to represent the theatrical and amusement interests on the World's Fair Committee which Mayor Grant is soon to select. Mr. Palmer is one of the oldest New York managers. His relation to the drama is well understood. He is a man of excellent judgment, business ability and unbounded energy. He has been communicated with in England, and has signified his willingness to serve if selected. Of course it is not necessary to say that Mr. Palmer will have the indorsement of the great interests which he represents.

The Mail and Express, Aug. 8.

The World's Fair of 1892 needs a representative of the theatrical profession, and several names are under discussion in this city. The decision ought not to be governed by the high position of the man selected, or by his purity of motives in his treatment of the drama, or by his skill and art as an actor, or by any of those qualities which endear the people of the theatre to the public. There are two necessary qualities for this position. They are, first, marked and reliable executive ability, and second, a sufficiently dignified and representative position in the profession. There is no other man who so eminently unites these two qualities as Mr. A. M. Palmer. His successful management and the fact that actors and managers choose him to represent them in the most important business positions in their profession, are practically a vote of the public and the profession in his favor.

The Metropolis, Aug. 12.

Petitions are being circulated asking Mayor Grant to appoint Director Stanton, of the Metropolitan Opera House, or Frank Sanger, of the Broadway, as the representative of the theatres upon the World's Fair committee. This is nonsense. Director Stanton represents music, not the drama. Frank Sanger is a new manager, not yet warm in his seat, of which he may be legally called upon to take French leave if the Fauntleroy case is decided against him. The representative manager for the position is A. M. Palmer, who has two leading theatres and is the President of the Actors' Fund, the President of the Theatrical Managers' Association and a Director of the Players' Club. Mr. Palmer is in every way qualified for the position, and Mayor Grant should appoint him at once.

In conclusion, it may be unreservedly said that while the Mayor did go outside the ranks of our theatre managers for his appointee, he might have kept within those limits and done much worse. After all, if Mr. Stanton but does himself and the theatres credit there will be no cause for complaint.

EMMA ABBOTT'S RETURN.

Emma Abbott arrived by the steamship *La Champagne* in this city on Sunday. A MIRROR reporter called at the Hotel Vendome early this week, and, on sending up his card, was invited to see the cantatrice. Miss Abbott was attired in widow's weeds, but her old-time vivacity and grace shone through her sombre habiliments like the silvery, fleecy lining to a black cloud. She chatted volubly for some time on what she had seen and heard, and how she had been entertained, interweaving her conversation with remarks about her preparations for the coming season.

"I must work—work—work—now, all the time to forget my great loss," she began. "I can't tell you how glad I am that there is a way in which I can forget it, for if it hadn't been for that I know I should surely have broken down long since. My prospects are very bright for next season. I am offered larger terms from managers than I have ever had before, and now I am booked way up to the Spring of 1891. And do you know, I have never been in better voice before than I am now. Sorrow seems to have developed new tones—to have deepened and strengthened and mellowed it. I've been away since June, and I've been everywhere and seen everything to make my performances better and better.

"It's so beautiful to feel that the American public have an affection for me as a woman as well as an artist, and I try to show my appreciation by constantly endeavoring to improve my work. Mme. Viardot, with whom I have been studying on the other side was perfectly astonished at the improvement I had made in my voice, and she told me that if I accepted a European engagement she would guarantee that I would make a great success. By the way, what shoals of American girls there are over there now, and what a sensation they are making. There are five prima donnas in the artists list at Covent Garden this season, including Nordica, Van Zandt and Valda. American art is looking up isn't it?

"Three of the four operas I have brought over with me—Ernani, Don Giovani, Romeo and Juliet, and The Crown Diamonds—are almost unknown here. Romeo and Juliet was produced several seasons ago, and it is now the great musical success of both London and Paris. It must be a great satisfaction to Gounod that it is so. For years they have been saying that Faust was his great work, but now they must concede that Romeo and Juliet is fit to be placed side by side with it.

"I met a great many notable people while I was abroad, and received a great many attentions. Mme. Cosima Wagner, the wife of the composer, invited me to Wahnfried, where a reception was held, and where I received many kind attentions from the lady. Then I went to Bayreuth. Oh, if Wagner's ideas were only carried out here as they are there, what exquisite musical effects would be the result. There absolute silence is insisted upon, and applause is only heard at the fall of the curtain. You can catch the beautiful far-off effects of the singer and orchestra and the pianissimo movements produce there the most profound sensation—so faint, so heavenly sweet and so beautiful are they—like far-off tones from another world. And in the midst of all these beautiful effects no one comes rushing in, banging doors and claiming seats, because the doors have been locked. But then one has not the privilege of knowing that they are paying $1,000 a minute for the heavenly notes, either, for all of the artists give their services free, the chorus and orchestra only being paid.

"The popular belief that dear old Italian opera was dead and buried has been completely exploded this season by the splendid success of Augustus Harris' venture, and Mr. Harris deserves the praise of all the European managers for his work. He is full of energy, push and enterprise, and really he ought to have been born in America. The decorations the night of the memorable performance to the Shah of Persia were something wonderful, and he must have spent fully $10,000 on it. It was really a beautiful sight. On the entrance of the royal party the band played "God Save the Queen," following it with the Persian Anthem, which seemed like a cross between a Spanish fandango and a Scotch reel. It was beautiful, but not at all what one would expect for an anthem.

"The more I heard of music on the other side the prouder I became of my own company, and of their ability to give a thoroughly pleasing ensemble. We are more like a happy family than anything else, and the devotion of the company to myself and to the memory of my husband endears them to me. Charles Pratt, of whom Mr. Wetherill held the highest opinion, will continue to manage the company. We shall open our season on Sept. 16 at Cleveland, playing the West first and coming East later. For the first time in six or seven years, I will most probably play in New York and not in California. We were booked on the Pacific Slope, but we change our dates because Patti and Tamagno are to sing there at the same time. Consequently we made dates for the Baldwin, San Francisco for 1891. Our company will consist of Lizzie Annandale, Myra Mirella, Montigriffo, Michelena, and all the artists of last season, including my new tenor, a handsome young man of St. Louis, whose name is Keady. My new conductor will be Karl Martens. Besides my repertoire of 40 operas any one of which can be put on at short notice, and sung—not indifferently—but excellently, by my strong company—we will have the four new operas I have mentioned. For Ernani I have received instruction from M. Got in all the original business of the role as designed by Victor Hugo, the author of the work.

PROFESSIONAL DOINGS.

THE RAG BABY company began rehearsals yesterday (Tuesday).

KLAW AND ERLANGER are now filling the Patti Rosa route for 1890.

RICHARD III. will be the feature of Louis James' repertoire the coming season.

ALICE MAY, a contralto of much ability, has been engaged for the Chaos Flat company.

GEORGE A. BEANE, of the Old Homestead company, arrived from England last week.

ADELLA BARKER has been engaged for Charles Rice's McCarthy's Mishaps company.

ROSE COGHLAN played to over $1,100 at the Baldwin Theatre, San Francisco, last Monday.

THE season of Hammerstein's Opera House, in Harlem, will be opened on October 1, with The Wife.

JOSEPH CONYERS has been engaged by Rich and Harris for the light comedy part in Old Jed Prouty.

JENNIE WILLIAMS will be the soubrette of Edwin Mayo's Silver age company during the present season.

MAY HARRIS has been secured by Richard Mansfield for the much-talked-of part of the Prince in Richard III.

LITTLE CHARLEY HECKLER has been engaged for the production of Pinatore at the Boston Theatre on August 31.

TESSIE BUTLER has been engaged by John A. Stevens for the comedy role in Wife For Wife. The tour of Mr. Stevens opens in New York at the People's Theatre on Sept. 23.

EMMA R. STEINER has returned from her vacation, and is prepared to accept an engagement as musical director.

MRS. BURNETT'S new play Phyllis, which she has revised since its London performance, will be seen in its improved form at the Boston Museum in October.

STEVE COREY will join Jessie Bonstelle's company during the coming season, when she will produce her new play, The Little General, written by Mrs. C. A. Doremus.

REHEARSALS of Featherbrain begin at 11 o'clock, Monday morning, Aug. 26, at Palmer's Theatre. The season will open at the Star Theatre, Buffalo, Sept. 9.

BESSIE GILBERT, the cornetist, has created a *furore* at Spanish Fort, New Orleans. The *Picayune* critic describes her as "very tall, very fair, and wearing her hair very Psyche."

MME. MODJESKA is spending the remainder of the Summer at the Oriental Hotel, Manhattan Beach. She is at work superintending her costumes for her coming season with Edwin Booth.

ADA DEAVES will resign her position in Bluebeard, Jr., Aug. 24, to come to New York and attend the rehearsals of Chaos Flat, in which she and her sister Rillie will star the coming season.

HERBERT KELCEY and Nelson Wheatcroft, of the Lyceum Theatre company, were recently knocked down in Salt Lake City by a runaway horse. They were not, however, seriously hurt.

STEELE MACKAYE, Edwin Knowles, Milton Nobles, John W. Norton, Duke Murray and a number of other actors, have recently joined the Edwin Forrest Lodge of the Actors' Order of Friendship.

THE Massachusetts Riflemen who arrived from England last week on the *City of Chicago* attended the performance of The Oolah at the Broadway Theatre on Saturday afternoon in a body.

WILLIAM M. SHULTZ, formerly manager of Wallick's Bandit King company, has been engaged by Charles Mortimer as business manager of Adelaide Cherie's tour in Only a Farmer's Daughter.

THE Arthur Rehan Comedy company will carry a number of costly tapestries and Chinese decorations and sets of landscape scenery for its great production of The Surprises of Divorce this season.

THE U. S. Mail, the new musical farce-comedy by George C. Jenks, the well-known Pittsburg journalist, will be produced Sept. 9. Kate Davis, Frank David and other well-known people will be in the cast.

MANAGER A. M. PALMER is reported to have purchased in London the American rights of Aunt Jack, a farcical comedy and also Sims and Pettit's new drama, London Day by Day, soon to be produced at the Adelphi.

OUR correspondent at Nashville, Tenn., telegraphs as follows: "Tennessee State fair will be held in Nashville Sept. 16, for one week. It is a big event, but was omitted from THE DRAMATIC MIRROR'S list last week."

MORTIMER MURDOCH'S drama The Hoop of Gold will be presented at the Windsor Theatre next week. The entire company has been secured, and as none are new to the characters a good performance should result.

BRANCH O'BRIEN will leave New York on Thursday to begin his campaign in advance of Charles Bowser's Cheek company. The route will extend as far as Helena, Montana, where Mr. Bowser's season will close on July 12th. Mr. O'Brien, tired of stale devices, has invented novel advertising scheme consisting of a bill trunk painted red and lettered in black with one-line press quotations commending Mr. Bowser's work in the reconstructed version of Cheek.

THE testimonial matinee to be given to Burr McIntosh on Thursday, Aug. 29, promises to be a great success. Besides the third act of Ingomar, in which Mr. McIntosh plays the title-role, assisted by a well-known actress and about thirty members of the five A's, the programme will include an array of the best known artists in the country. Eben Plympton will produce the second act of his play, The Mountebank, with the strong original cast, including R. F. Carroll.

CORA VAN TASSEL opens her season at Kansas City on the 31st inst., under the management of I. S. Soloman. She will then tour the South in her new drama by Howard P. Taylor, entitled The Little Sinner, having already booked thirty weeks solid, in first-class theatres. Special scenery is being painted for the piece in this city by Seavy. Her company is not yet complete, but the following have been engaged: Lawrence Holmes, Clarke Earle, John Lilly, Edwin Young, Nellie Sheldon, Rosina Arlington and Lillian Chambers. The company will leave New York on Sunday next, direct for Kansas City. After her tour in the South, Miss Van Tassel will play Eastward, opening in this city in the Spring.

THE Amphitheatre Auditorium, Louisville's latest acquisition in the line of theatres, will be opened with a Fall Dramatic Festival, to consist of what are termed the farewell joint appearances of Edwin Booth and Lawrence Barrett the week of Sept. 23. The new house is owned by Daniel Quilp, while James B. Camp is to act as the business manager. It is 180 feet deep by 120 wide, and is located on Fourth Avenue, corner of Hill Street. The seating capacity of the new house is 3,500, and the exits are seven in number, all of which can be thrown open by electricity at a moment's notice. The stage is 90 feet wide and 60 deep, with a fifty foot proscenium opening, and 60 feet in the clear above the stage. There will be every modern convenience both before and behind the footlights. Over eight miles of rope will be used for the working of scenery and the house can be deluged with water at the slightest alarm of fire. Electric light apparatus costing $12,000 has already been contracted for, and this light will be used throughout, while the building will also be heated by steam.

LONDON NEWS AND GOSSIP.

London, Aug. 1, 1889.

All good theatrical citizens were gay and festive last Saturday when our Prince's eldest daughter was given in marriage to the Thane of Fife. We should, indeed, be an ungrateful lot if we did not rejoice in H. R. H.'s rejoicings, for it is he who has made playgoing fashionable with the swells. Of course, we all know that it is the honest, manly and straightforward pittites and gallery boys who speak their minds and keep the drama from dry rottenness; but it is the people who plank down their ten shillings a time for stalls, night after night, who fill the managers' pockets—that is, when they do plank it down. The Prince will sometimes go to the play three or four nights a week when in town, which makes it good form doncherknow, deah boy; and where Albert Edward goes Society is bound to follow.

* * *

I don't propose to describe to you the Royal wedding, but I may tell you that, either in honor of this auspicious occasion, or in order to capture a merry little advertisement on his own account, Augustus Druriolanus, on Saturday afternoon, gave a garden-party in the grounds of his Palace, in the Grove of the Evangelist, which is commonly known by the name of Sinjun's Wood. Many professional Parthians, Medes and Elamites were present, and great was Diana of the Ephesians all the time. So were Mr. and Mrs. Harris. The same night the Covent Garden season wound up in a blaze of triumph. The Prince and Princess, and many of the family circle who had assisted at the great event of the day, put in an appearance and made up what might with truth have been called a Royal Wedding Theatre Party. The enthusiasm was tremendous. Gus Harris beamed with honest pride and perspiration, and was with difficulty persuaded to divest himself of his Court suit when bed-time came.

* * *

As we have had two whole days without rain, and the sun has been distinctly visible the balance of the time, everybody (except theatrical managers) is shrieking with delight at the brilliant weather. Managers are for the most part now smitten with that fell disease "the hump," for though seven out of the twenty West-end theatres are shut up, those that remain open are with few exceptions doing very badly, and managers who in the past emulated Jeshuran's ass are now meek and lowly enough, with their heads reduced to the normal size. The two big opera houses will be in full blast presently with promenade concerts, when a high old time of rivalry may be expected, but Drury Lane is "closed for redecoration" and will remain so until September.

* * *

George Edwardes, having sent his own crowd—i. e., the No. 2 company, with Stone Lannen and Company—a-touring with Fans up to Date, has tried the dangerous experiment of entrusting the same piece to another man's touring company to try their luck in a the Gaiety. It is a company organized by little Van Biene that Manager Edwardes has let his house to. Being tolerably artful the newcomers didn't invite the press the first night, but they have now asked us to look in on Saturday "when all will be in good working order." Let's hope so anyhow.

* * *

J. W. Turner's English Opera company is putting in a few nights at the Princess', where Grace Hawthorne has not (as yet) produced Theodora. You may take it from me that there is no truth in the rumor that the delay of this long-promised production is due to Hustler Kelly's disinclination to play the Bowstring with which the leading juvenile is strangled. Grace is, however, going to play the Devil with H. A. Freeman of the Islington Grand, who has booked the drama True Heart for performance at that house next Monday, which is Bank Holiday, mark you. Grace and Y. Stephens (who is also concerned in this piece) have threatened Freeman with the Terrors of the Law, but he (though secretly quaking) hath up to now defied them to their teeth, false or otherwise.

* * *

The Headless Man—so-called new comedy by F. C. Burnand—was tried at the Criterion on Saturday night and was found wanting in backbone sufficient to warrant its being spun out into three acts, though the humors of the name-part as exploited by Charles Wyndham were comical enough until they palled on the audience by their damnable iteration.

The headless individual in question is chief partner in a firm of solicitors, and he has no memory—absolutely none. He endeavors to supply this default by an artificial system of mnemonics, which, of course, always causes him to remember the wrong thing, and equally, of course, to forget what he wants to remember. When the other partners go away on their holidays, and leave their headless chief in charge, it may be guessed what hay he makes of clients' interests.

* * *

This is a really funny idea, but the author or adapter doesn't seem to have had the constructive wit to write a plot around it, and, consequently, people tired of the play before it was half through. At the finish there was an unrehearsed effect.

* * *

When some of the pittites and gallery boys hissed, Wyndham lost his temper and his head as well and foolishly entered into a controversy with "a young man in a white pot hat," who occupied a front seat in the gallery and happened to catch his eye. Wyndham declared that White Hat was the only hisser—a statement which, not to put too fine a point upon it, was not strictly accurate, and many in the audience at once signified the same. Wyndham then came down to the footlights and commanded White Hat to say what he had to say and he (W.) would reply to him. Says White Hat, "We don't want the author!" Then the curtain was dropped and there was a round of applause and Wyndham was fool enough to come on again and say (1) that:

Burnand was not in the house, and (2) that Burnand never was in the house on such occasions, and (3) that if he had been in the house he would on no account have taken a call, not being built that way—all of which was, of course, absurd as well as untrue. The run of The Headless Man is limited to nine nights and Wyndham will soon be on his way to your shores.

* * *

In Danger, which was tried on Vaudeville matineers about a couple of years ago, and duly described by me to Mirror readers at the time, went into the evening bill at the Vaudeville on Monday, and was received with a fair measure of approbation. One Muskerry is put forward as the ostensible manager, but between you and me and the man over the way, it is the man over the way—which the first letter of his name is Samuel French—who is finding the spondulicks.

* * *

Willie Edouin will presently return to the Strand Theatre with Our Flat, which is now running at the Opera Comique.

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Sims and Pettitt's new melodrama for the Adelphi will be called London Day by Day, which is the title of a new column recently introduced into the London *Daily Telegraph*. Herein S. and P. have shown themselves wise in their generation. Rehearsals commenced this week, and I hear that they shape well. So highly do the Brothers Gatti estimate the title of the new piece that last Friday, without saying nothing to nobody, they played one of the acts in front of the Shaughraun in order that they might copyright the title.

The chief scene in London Day by Day will be a counterfeit representation of Leicester Square, with the Empire and the Alhambra in full blast. Some surprisingly realistic scenes of London life may be looked for.

Gawain.

FROM BOUCICAULT'S DIARY.

Dion Boucicault is contributing certain chapters of his MS. book of recollections to the pages of the *North American Review*, such selections, as he puts it, "as will stand by themselves." The last of these contributions is a chatty budget of reminiscences of certain matters of historical dramatic interest.

Previous to 1850 the condition of the English dramatist resembled that of the author described in "Gil Blas," or more recently depicted by Charles Reade in "Peg Woffington." The greater number of the literary men exercising this craft depended upon other means of livelihood. Planché was in a government office; Dance held a clerkship in the Court of Bankruptcy; Robert Bell was editor of the *Atlas*; Talfourd was a sergeant-at-law; Bulwer was a man of large private property; Tom Taylor was a professor in a college; Mark Lemon kept a public house; Douglas Jerrold struggled miserably until he became connected with *Punch*; Sheridan Knowles tried vainly to keep his head above water—he deserted the stage for the pulpit. Boucicault, Morton and, somewhat later, Tom Robertson relied solely on the drama for an income. Boucicault was the first to strike his flag; he went on the stage as an actor. Morton fell to pieces, and Tom Robertson endured for many years such extremes of want—even of hunger—that his sufferings during this terrible period contributed largely to the cause of his early death. While managers and star-actors were reaping a golden harvest by means of the dramatic works furnished by the phalanx of dramatists, the authors received a miserable pittance of thirty dollars a week for the use of such plays as Richelieu, The Rent Day, and London Assurance. Boucicault sold The Willow Copse for five hundred dollars, and he received three hundred for The Corsican Brothers. For the four years between 1844 and 1848 he had resided in Paris, where he found the French dramatists reaping the principal profits derived from their works, and occupying the position in the drama to which their share in the entertainment clearly entitled them. "Your English managers and stars," remarked St. Georges, "remind one of the Danish warriors who drank their wine out of the skulls of their foes."

The French method gave the dramatic author one-tenth of the gross receipts of each performance of his play, or, to be more correct, the theatre paid 10 per cent of its receipts for the pieces played at each performance; so, if only one piece was performed, the author took the whole amount, which to a fair success realized from seventy-five to one hundred dollars a night.

On his return to London, Boucicault sought the leading members of the Dramatic Authors' Society and proposed to reform its principles so as to conform to the French method. No encouragement was extended to this proposal by the English authors, while it aroused a bitter feeling amongst managers and leading actors towards this literary anarchist, who proposed to disturb an old-established system. Many of the dramatists, while agreeing to the movement on principle, assured him that it would never be accomplished and urged him to relinquish the effort. He was defeated. It will be seen presently that, ten years after this defeat, he brought forward another project for the emancipation of the dramatic author, and, single handed, established this entirely new method, which not only swept away the Dramatic Authors' Society of England and its antiquated system, but which was destined to change the face of the theatrical world in Great Britain, and subsequently in Europe and in the United States. It abolished stock companies to a great extent in Europe, and still more so in the United States. This result was not intended or foreseen. It was, however, the inevitable consequence of the process by which the author was made the star and the actor and manager were relegated to the back seats. . . . . .

In the Summer of 1865, Mr. Joseph Jefferson arrived in London from Australia, at an unfortunate moment. American comedians were not regarded with favor by the London public. The failure of Mr. Owens was of recent date. Mr. Jefferson had no new plays. Those characters which Mr. Boucicault had written for him—Salem Scudder, in The Octoroon, and Caleb Plummer, in Dot—had been played out. So this bright comedian found no door open to him. The manager of the Adelphi hazarded the remark, "If Mr. Boucicault will write a new piece for you, I will give you an appearance. He ought to do it, for he told me you were the best eccentric comedian living." So Jefferson came to Boucicault, and they tossed over a dozen subjects. He expressed great affection for Rip Van Winkle, an old and very bad melodrama. He admitted that the piece had failed; he had shown it to Webster, who objected to producing such a rag. Boucicault pointed out that the character of a ragged old sot, however picturesque, was not an attractive object through three acts.

"Stay," cried the author, "a thought occurs to me. Suppose we sweep aside Washington Irving, and make Rip a young, buoyant ne'er do-well, with a young wife and a young child. Let him be the play-fellow of all the children, the lover of all the girls, a village bohemian. Let us carry that character through the first and second acts, and bring him out in the third aged in appearance, but fresh in heart, after his long sleep."

Jefferson was not "enthused" with this new form of the story, but yielded, as he saw no other way to obtain a London appearance. In a few weeks the piece was written, and the Adelphi Theatre was placed at the disposal of Mr. Boucicault. Jefferson's agreement with the manager, Webster, was to share the gross receipts nightly after £70 had been deducted for expenses. The agreement between Boucicault and Jefferson was that the author should receive one-third of Jefferson's share. The play and the comedian made the success of that season. In the Summer of the following year Jefferson went to New York, and there commenced a career too well known and remembered to require record. The share in that success which Boucicault was entitled, under his contract, to receive, he was not destined to enjoy. Jefferson wrote him that no copyright on "Rip" could be sustained in the United States; that it was stolen by several pirates whom he could not repress. Therefore, in place of a share in his receipts, he would propose to pay a certain amount in lieu of all claims, past or future. And so ended a little golden dream!

In 1874, in pursuance of a contract made with Mr. Lester Wallack, Boucicault had undertaken to compose a new Irish drama, in which he was to appear in the principal character, to be produced in November of that year. The play, entitled Boyne Water, was in a forward state in September, when Wallack strolled into the author's room in Fifteenth Street to ascertain what scenery would be required. Then for the first time Boucicault laid before him the plot of the new play, and read some of the scenes. As he proceeded, the countenance of the manager fell so miserably that the author paused.

"You don't seem to like the piece?" said Boucicault, throwing aside the manuscript.

"Oh yes, that is the difficulty," replied Wallack "I have just bought the best London success Clancarty. The part suits me, and it entered into my plans this season to make my appearance in that play, at the conclusion of your engagement next January. This drama of yours involves the same historical characters, especially that of William the Third, and the same costumes. You will blanket my piece. You will take the wind out of my sails. What can be done?"

"Nothing that I can see," replied Boucicault," but to change the period of my play, say to the present day."

"But you cannot change Boyne Water to another period."

"No," laughed the author. "If we could, it might end differently. No matter, John; leave it to me."

And he did. In a few days an entirely new play was shaped out, in which some of the scenes in Boyne Water were used. This was The Shaughraun. The first performance of this drama was a complication of mishaps. When Boucicault arrived at the theatre, two hours before the curtain went up, he was met by his dresser, who asked him what he was going to wear for the part of Con. The question suddenly reminded him that he had been so busy with other people that he had forgotten to provide for himself. They mounted into the wardrobe of the theatre.

"Have you got an old red hunting-coat? Where is your Tony Lumpkin dress? Surely you have a Goldfinch coat?"

"But, sir, they will not fit."

"That is just what I want. Tear the arms to make them shorter; slit up the back—so. What have you there? Tony Lumpkin's hunting cap?—black velvet—the very thing! Tear the lining out. I see a splendid pair of old boots yonder."

"Those are not a pair, sir."

"So much the better."

And thus in half an hour the costume of Con was patched together. What an escape!

At the end of the second act we had a very fine scene by Matt Morgan—the ruins of St. Bridget's Abbey by moonlight. A bright full moon appeared over the sea and the silver ripple on the water, admirably contrived by a new process, was depended on to produce a great effect. Just before the scene was discovered, there was a "wait"—something had gone wrong. The gas-man appeared before the author, breathless, perspiring with despair. "Oh, sir, if you please, the moon has bust!"—that is, the glass of the apparatus by which the moon was imitated had broken. There was no help for it. The scene must be discovered; and when it was, it exhibited a total eclipse—a big round black hole in the scene represented the luminary; but they had forgotten to shut off the ripple in the water, which continued to sparkle bravely, to the great amusement of the audience, in which Con joined heartily.

Surely here were accidents enough, but the worst was to come. In the last scene the villain, Kinchela, is shot, and the English officer, examining the body, finds the bullet, entering his heart, has been stopped by a pocket-book he carried in his breast pocket.

"Ah!" cries the Captain, "the bullet has entered here; this pocket-book has saved his life."

When Montague approached Arnott and felt for the pocket-book, he could not find it. "Good heavens! Arnott," he exclaimed, "you have forgotten the book."

"No," whispered Arnott, "it is in my tail pocket."

Montague rolled him over and, searching in that region, exclaimed: "Ah! the bullet has entered here; this pocket-book has saved his life."

Not another word of the rest of the play could be heard. Boucicault was so convulsed with laughter that he broke down in the last speech. But good humor never spoiled anything.

MATTERS OF FACT.

Alice Vincent, who was prima donna with the Carleton Opera company for four seasons, will be at liberty after Aug. 25.

Edward E. Marden, late assistant manager of the Worcester Theatre, is the lessee and manager of the Elmwood Opera House, South Framingham, Mass. Managers having time booked at this house are requested to communicate at once with Manager Marden. The house seats 950, has all opera chairs, and is steam-heated and electric-lighted. The town has a population of 15,000, and adjoining towns of 20,000, making a total population of 35,000 to draw from. Manager Marden is now booking for the season.

Alice Brown is at liberty. She is sojourning at the Hamilton House, Stamford, Conn.

H. C. Miner has acquired some of the most valuable theatres in the country. His enterprises include the Fifth Avenue Theatre, Peoples' Theatre, Bowery Theatre and Eighth Avenue Theatre, New York; Newark Theatre, Newark, N. J., and Grand Theatre, Detroit. In addition to this chain of first-class theatres, Mr. Miner is managing the tours of Helen Dauvray and William Terriss. The latter will appear in Roger la Honte, a Paris success. All communications should be addressed, H. C. Miner, People's Theatre, New York. Cable address, "Zitka."

House lots at Eatontown, N. J., may be purchased for cash or instalments from $50 to $500 each according to location. This section is said to be unsurpassed for healthfulness, and is situated among the pines, only four miles from the seashore. Maps and particulars furnished by the Eatontown Improvement Company, room G, 111 Broadway, New York.

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STAGE STORIES.

A CALCIUM-LIGHT ROMANCE.

E. V. SHERIDAN.

She was about twenty-one, and had been on the stage two years.

She knew less of life than those two years should have taught her because a certain serenity of temperament had kept her from awakening experiences.

At the same time she was very lovely to look at, slender, well-formed, with a certain delicacy of outline that missed being strikingly attractive at first thought, but which presently constituted a chief factor in the grace about her.

She had slender hands, too, whose expression was good. That is, they had a slow, pretty way of moving and her white fingers clung about things she lifted and had a sensitive trick of turning and interlacing when her hands were clasped.

Her dark hair grew in a clear line from forehead and neck and back of her prettily turned ears. There was a dainty showing of blue vein at her temples. Altogether there was about her a satisfactoriness of detail that beautiful women often miss.

Besides, her lips took certain curves and there were little tremblings of eyelids for which one learned to look and found attractive.

Her voice, too, was low, and, when she spoke earnestly, took child-like inflections that went to one's heart straight.

As I have said her temperament was serene; there was a placidity about her that made men feel quite safe to admire her, for she never seemed disturbed nor impressed, and, dear me! men like to admire girls and like to tell them so, too, without necessarily breaking the girls' hearts.

It happened that she sat one evening in the wings, on a pushed back prop bank of grass, while the calcium, making moonlight for the stage, shone full upon her.

She wore a white gown against whose brilliant purity her throat and half-bared arms seemed ivory-tinted. The lilies she was to use in the last act lay in her lap. Every line of her pose expressed unconscious girlhood, every curve about her suggested the chaste warmth of unawakened womanhood.

Blakely had an eye for beauty and a pretty turn of sentiment. He lounged over to the girl, asked if he might sit on the roll of carpet in front of her and began speaking softly as one should to a sweet goddess on a grass bank in a flood of pale light, meantime getting genuine pleasure from the picture the girl made and all the poetic suggestion about her.

Well, this happened regularly for about three weeks.

Blakely had been through too many love affairs not to appreciate a sentiment, and he felt downright grateful to the girl for not disturbing the placid flow of pretty feeling he was enjoying by ill-timed waking up business.

As a woman yielding consciously to his influence, or a girl trembling into new life under his hand, he would have found her far less satisfactory than she was—placid, unmoved, yet too sensitive and sympathetic to jar upon the pretty possibilities of the situation by coquetry or harshness.

He really felt, as I said, grateful to her.

After all a man is not always a villain. There is many a time when he likes to bend over a white rosebud for a little while with no thought of plucking it.

He means to go away and leave it to grow. Even if, when the scent from the half-folded petals reaches him and their cool softness meets his touch, he changes his mind and snips the stem, he doesn't do it with an idea of having the rose die, or of hurting it either. He just wants it—that's all.

Though one may feel sorry for the rose, let us do the man justice.

Well! as I say, this went on for three weeks or so.

I can't tell what happened in the girl's heart.

Men often love at first sight but, as a rule, it is a reiterative impression that reaches a girl's feeling.

Some little attention that meets her over and over at such an hour and from such a person—a face that each day passes her—a greeting that a certain hour brings—and it is enough. Some fine day the cumulative effect is felt and the girl's heart leaps into life.

Night after night this bit of moonlight gleamed. She learned every tone of his voice and learned to wait for those she best liked. Sometimes his hand touched her dress. Little things about him she had never noticed caught her attention. The set line of his upper lip, the softer contour of the one beneath, the strength of his hands and wrists, the square turn of his brow, the way his white teeth were set a little apart just in front, a habit of half-lifted, half-knit eyebrows as though he were pleased but fretted to have the pleasure self-conscious.

She began to fear, too, that some time he would not come, and then presently to have a sense of waiting, a heart listening, and a benediction of sweet, vague dreams, whose meaning she would be shown soon, she half said to herself, fell upon her.

All these words are too clumsy, too exact for dealing with this white heart of the girl I am trying to tell of.

I suppose she was drifting, drifting as one does when the rope has slipped while we lie back half asleep, and through our drowsy rest we feel the tremble of the deep water under, and catch the fanning of the wind roused by the boat's moving.

He was drifting, too. He knew too much not to drift. He knew just how nice drifting was, and every little while he roused himself to give a few sharp strokes of the oar up stream that he might drift again, yet drift nowhere.

At last one night, meeting her eyes, and finding them sombre with some new feeling or new question, he pulled himself together as men will, and remembered that it was just possible the girl might get a heart-ache.

Of course that wouldn't do. He had forgotten that she wasn't old enough to deliberately keep in hand her feeling as a different woman might, and he bethought himself that it would be well to give her some hint that these little calcium-light scenes were only to be regarded as sentimental luxuries, not serious necessities.

Of course, such a thing should be said carefully and gently, and prettily, as became the moonlight and the girl's beauty.

He began softly, feeling himself somehow newly stirred by this look of which I spoke in her eyes.

"You are very lovely in this light. I believe I have told you that every evening, and it must be an old story, but the charm of your presence here, with these surroundings, is always new to me."

It was the thought which had prompted the words that carried them straight and cold through the child's heart.

Women are strangely sensitive to the meaning beyond words and she said after him:

"Here?"

He began to fear he had hurt the child and called himself an ass before he went on aloud. When he did speak it was lightly:

"Yes, we all of us depend upon accessories and surroundings. Feeling especially so when a man is as old as I am and as tired of things. When we are young sentiment and sensation come easily, and we are only content to ride them hard to their full course. The goal is what we ride for. Later when we are less easily moved we value the surroundings which help our mood, and it is the pleasant journey we value. We would turn back again and again; we do not want to reach the goal. So it is that I have come to look forward each day to this mute time of lovely light and the sound of your voice in the stillness, because it is all so harmonious and all helps my mood to adjust itself pleasurably."

Her eyes widened and fixed themselves on him, and of a sudden he realized the possibilities of the situation in a new personal application, and his pulse quickened a little.

It's a curious thing the experienced man is usually the first one to recognize the wisdom of caution, and the first to forget it.

"Do you mean?" she asked slowly, turning so that the light was behind her, "that I am just this to you out of all the day, just so much out of—of all I am—just a picture for you—in—in the calcium light?"

"I cannot say that," he answered, striving to get to the depth of her eyes and baffled by the wide earnestness of their gaze. "I cannot say that—it might easily—" he paused to get himself in hand and then went on deliberately if not sincerely: "It might easily mean more to me, and—" again he paused, and it occurred to him that so it might, and forthwith made an effort at getting out words which should convey to her the warning he had started to give and at the same time outline his own position definitely and beyond recall.

"And a few years back I should have had no more sense than to let it mean more, but life teaches us to be wise—to throw away the peach before our teeth have reached the stone—or, even to be still wiser, and let the fruit be untouched at all while our memory lives over again how peaches were long ago. I mean, that's rather nonsense I was talking. I mean to say simply that I am wise enough to sit here night after night at your feet and let your voice stir me and the beauty of the time affect me, but I am too wise to tempt extremes, and I let my mood and thought go no further. It is enough that the atmosphere of times past is brought back and that I remember what it used to be to feel—and—to—love."

It was well said, but the meaning of it was brutal, and all its brutality stunned the girl—besides that last word went sharply through her heart.

Humiliation overwhelmed her and hot tears started. To be so little!—so little! and to be told it so. How dared he, how could he, and how should she speak?

"You mean," she asked, to make sure of it all, "you mean that this has been like—like reading a poem or hearing some music—just something to make you remember things more—more real in your life?"

"Yes, I mean that—nearly," he assented—and then added, feeling again that pulsing through his blood, which this night—for the first time—the girl's eyes caused:

"I don't mean that I don't think of you, I do. You are lovely, you seem to have a peculiar form of that subtle charm which all women possess—that is peculiarly attractive to me. There is an atmosphere about you that intoxicates—slightly, but—I am no longer a boy. It will not do to plunge headlong in love with every woman I admire and—I hold myself back—it is better."

A little dry sound escaped her, and she put her hand to her throat while a smile drew her lips in wan fashion back from her pretty teeth. Then she asked him to explain more clearly, saying:

"I—I am stupid. It is all—new to me."

"I mean," he answered, "that I like you immensely." Then finding the words uncongenial to his thought—"that I care for you—dangerously."

"Dangerously?"

"Yes—that is, well enough to be in danger every moment of finding that my feeling dominates me."

This was strictly true, but it had only become true within the last few moments. "At the same time," he went on, "I do not want to love you. It would spoil this pretty sentiment, and there are a thousand reasons why my loving you would mean unrest and misery. I don't want more unrest and misery—the older one gets the more he must pay for a thrill, so a man of my age learns to control his sentiments—passions, if you will—because he has no longer time or strength to spare for them, and because, too"—as the girl's white face appealed to him—"he has learned to think of the harm he may do, and because, too, his passions are likely to be aroused in later days by subtleties of attraction which did not appeal to him in youth and which are possessed almost exclusively by women for whose youth or purity, for whose happiness and heart he has regard and respect. It no longer flames up at the bidding of creatures who, having deliberately roused it, are its legitimate victims. It springs to life under some gentle womanly hand, whose——" he stopped, conscious that his words were probably unintelligible to the girl, and then went on lightly: "It would be very uncomfortable and unsatisfactory if I loved you, but the danger of it makes this sitting here at your feet the more pleasant."

She reached out a slim white hand and just touched him, as one might whose sight failed and then asked, finding words as best she could and world wisdom as women will when their hearts are wrung:

"And I—did you not think of me? Suppose I had not understood all this—by instinct, before you told me—as I have, of course—suppose I had thought you were—(a girl might make such a mistake)—growing to care for me—and suppose I had been glad of it and—and happy—and had cared for you?"

There was nothing in her eyes but solemn question, and with a sense of relief at being able to right himself so easily, he answered promptly:

"I should have been much distressed, and should have done everything in my power to set matters straight; but then I should have seen what was happening before matters got so far."

"Of course—of course," she assented, then added—a strain of bitterness in her voice, and the wisdom I have spoken of crowding on her.

"Suppose, again, that I had understood it all, as I have, but that I had been a clever woman and had said to myself that I would make you feel, and that I had made use of all the power I seemed to have and had"—her breath drew in sharply—"had set myself to make you care—to make you care for me—not because I loved you, but—to—to teach you—."

He laughed easily and threw out his square chin a bit as he answered with a-man-of-the-world air:

"A 'dangerous woman'? Well, my dear, a dangerous woman isn't dangerous to a man who has been through it all. The first betrayal of that sort of thing would lose all charm. A 'dangerous woman' is dangerous only to boys."

She shrunk within herself a little feeling very helpless and humbled. Then he went on softly: "Women like you—sweet as fresh growth from a Spring garden, unconscious as a blossom that opens in secret forest nooks—women like you who are hardly yet women and who look at me with child-eyes are the dangerous women for men like me who are past boyhood."

All her heart softened again. With her eyes down on her fingers as they wound about each other she asked:

"Will you tell me since—since we are so frank—is it that you do not want to love anyone—or—or is it just me?"

It was not clearly said but he knew what she meant.

"Both," he answered. "This business of ours—acting—is no one to marry in. I have my ambition. Love and a wife would be in my way; for that reason I wish to love no one. To be sure a man is not always prepared to regard as a wife a woman to whom he may feel strongly drawn—at the same time he may have for her a regard and respect which would make the thought of yielding to his—sentiment"—it was difficult to use strong words to this girl—"yielding to his sentiment impossible under any other circumstances."

Her voice was strained into a plaintive high note; and she spoke for the first time swiftly. Her whole heart seemed bursting, and she held her hands close over his. She was brave, this child; she would drive the knife to the hilt, if need be.

"Suppose again that I, just as I am, should—being less wise than I am—should say to myself now after all you have told me, that I—I love you; that I cannot let you go so; and suppose I should—just as I am—not to 'teach you,' but for my own heart's sake—suppose I should try to make you forget your wisdom and care for me—as you say you do not wish to—what then?"

Ah! no matter how young she is, love makes a woman of a girl!

The warmth that vibrated from her, the harmony that in the instant the beating of her clear blood made with his, the perfume of her lips that reached him with her yielding movement, the sense of nearness, of possibility, and the prompting of a new thought all rushed upon him, blotting out past, annihilating future, making the one throbbing moment all of life, all of eternity.

Ah! whatever his age, too, love makes a boy of a man!

He answered, his voice heavy and his eyes glowing:

"What then? I should love you with all my soul, come what may! Say it! Look at me!" He waited for the word. Another moment and he would have all her whiteness close in his arms—another moment and in with his breath he would breathe her. Things grew dark about her before his eyes as he waited.

She shrunk back slowly till her white drapery was drawn from his hand, saying:

"You need not look so—or—or speak so—I—I am not the girl of whom I spoke."

A hoarse sound came from his throat. An exhibition of passion, sensual always, terrifies a sensitive woman; but what crushed her was more than mere terror. A girl always believes the first love that comes to her is a pure one. She always trusts her first lover. She always—until she learns—believes she is sacred to the man who loves her.

Every gentle hope died in her heart at that sound—every sweet belief seemed killed—as women will when they cannot weep. God help them!

Presently he turned away chafing at the flippant words last from her lips, though thankful they had recalled him. Her head drooped forward on her arm, and lay quite still against it.

The lesson had been too much—too hard. Fainted dead away, poor little woman!

SWINGING WITH THE TIDE.

MORNING.

It is morning in the world: our hearts leap up,
For what may come before the noon of night!
The stars may hold to our lips Fortune's cup,
And we may walk from darkness into light.
Dear God, we thank Thee for the boon of day,
Return our love and lead us up the way!

NOON.

So many roads run o'er the mangled earth—
And we must choose before the day is done.
Such brave desires within our souls have birth—
And must they die and vanish with the sun?
Ah, no! Oh, tell us which road we must take,
Before night comes—before our poor hearts break!

TWILIGHT.

To-morrow—yes, to-morrow—they will come:
Fame, Love and Pleasure, in a splendid group!
From the horn of Plenty we'll take every crumb,
As up the road to Happiness we troop!
We'll bless our sorrows, when away they roll—
For Adversity's the builder of the soul.

STARLIGHT.

There are so many jewels in the sky,
That, surely, God meant one for you and me.
One pure white star might lead us, from on high,
Out through the rank morasses to the sea.
Into and through our souls the stars might glow,
Then, unafraid, we'd see, and trust, and go.

MOONLIGHT.

The moon sails through the melancholy skies.
The stars have disappeared. The restless wind
Is racing through the world, with sighs and cries—
And, now the moon is gone, the world is blind!
Where are the roads that lay before our feet,
When morning dawned, and our hearts bravely beat?

MIDNIGHT.

We are groping, groping, groping in the dark.
Is that a light we see, far up the road,
Or just a wall? The storm is growing. Hark!
There's someone calling! There, put down the load.
The day was short—the stars were stern—all's past.
We walk from darkness into light—at last!

JOHN ERNEST MCCANN.

A ROSE.

I.

When I button this glove I'm all ready,
My tie needs a touch, nothing more;
I've been at it since eight o'clock steady,
And never looked better before.
What's the hour? Not yet ten! Atalanta,
Your apple swings heavy and slow,
You're again playing laggard and can't a
Pace keep with my heart beating so.
I'll be off nor believe you, but surely
I am not forgetting my rose!
Her rose, which last night, ah, so purely
Slept on her white bosom. Who knows
But to-night it may plead for me mutely
When first her dear eyes on it rest,
Will that lovely flush come as acutely
She guesses before I've confessed?
Dare I speak then or shall I wait longer?
'Twere better, perhaps, to delay,
But no, I shall ask no proof stronger,
One blush and I need not fear "Nay."
And already too long have I waited;
Last night when she gave me this flower
Her eyes fell, as though knowing me fated
To kiss it. Ah, *then* was my hour!
Yes, she loves me, oh fortunate mortal!
Pale moon I can scarce see your light,
For that brilliant star just o'er my portal,
'Tis Venus outshines you to-night!

II.

Four o'clock; what a litter this room is!
'Twill mend, so will I. I'm not hurt
Very badly; and so Mistress Loomis
It seems you are only a flirt.
"Never dreamed that the matter was serious!"
"A friend" she had thought me—I vow
If that clock keeps on I'll be delirious
By morning—I'll stop it right now.
I'm a fool as ill luck ever grinned on,
I wish I had never been born!
What has pricked me? That rose isn't pinned on,
Ah no—I've discovered the thorn!

—FRANCIS LIVINGSTON.

ROMEO AND JULIET.

A Pic-etic Extravaganza.

The footlights were brilliantly blazing,
And the orchestra's clash died away.
Died slowly and sweetly away
While the audience enraptured were gazing
On the opening scene of the play—
While the ocean of faces was gazing,
On the opening scene of the play.

Then a vision most fair rose before me,
Whose young face seemed more than divine—
Whose cheeks were as rosy as wine;
And I mused as sensations crept o'er me,
Was she one of the mythical nine?
Came she here to preside in her glory
In Mepomene's splendor to shine?

And rare were the gems brightly glowing,
In her cluster of curls black as jet,
And I knew that her heart was o'erflowing,
As she leveled her jeweled lorgnette—
Her diamond-embellished lorgnette,
To gaze upon Romeo going
From the house of the great Capulet—
Poor love-stricken Romeo going
From the daughter of fierce Capulet.

'Tis past, but I ne'er shall forget her.
'Twas a beautiful dream, but what odds,
For her partner in Hymen's gold fetter
Shall be picked from the army of clods—
From the swallow-tailed army of clods;
Tho' their presence seems truly to fret her,
And she heeds not their ogles or nods,
As she sits 'mid the dazzle and glitter,
And I 'mong the gallery gods—
In her box 'mid the dazzle and glitter,
And I in the heart of the gods.

EUGENE GEARY.

H. B. THEARLE writes that the new theatre he is building at Englewood, Ill., is well under way, and that he expects to open the house during the Christmas holidays. He says that Englewood is Chicago's largest suburb, containing 70,000 inhabitants, while Lake and Hyde Park, separated from Englewood only by an imaginary boundary line, have fully 80,000 inhabitants and no place of amusement.

THE ACTRESSES' CORNER.

REMINISCENT.

Some time ago I went out of town to see The Two Orphans. During the second part of my first year on the stage I played in The Two Orphans, and seeing it again brought up all sorts of things in my mind.

I remember how I got the engagement. Dear old Mr. Cazauran had told Miss Claxton, who came to him for advice about a girl to play in her second company of Called Back, that I was the girl for her to make a grand rush for, or something to that effect.

It was awful good of Cazzy, but I don't know what he based his opinion on, and I guess Miss Claxton didn't either when she got me.

I was considerably scared. First, at getting $10 a week more than I had in my last (also it was my first) part, and second, at the idea of playing a big part.

Lucky for me I wasn't put in the second company, but played next to Miss Claxton in her own cast.

I had been engaged for leading business after Miss Claxton, and as we neared New York and The Two Orphans was to be put on Miss Claxton got nervous about my doing Henriette. She wasn't half as nervous as I was.

She came to me in Philadelphia at the old Temple Theatre the week before our New York opening and said, in a hesitating sort of way, that though she knew I was engaged for parts after her, she thought, perhaps, it might be better if I was, or would consent to be, cast for Marianne instead of Henriette. Just for New York, she hastened to add.

I didn't know anything about kicking or contracts. I didn't care a button what I had been engaged to play. I gasped a great sigh of relief and said from the bottom of my heart that I thought the idea was a great one. Miss Claxton wound up the conversation and disappeared suddenly. I think now that she was suffering to shout with laughter. But I never suspected it then.

I played Marianne in New York. I remember my case of conversion in the hospital act was awful sudden, and that I used to cry real tears when I begged the Sister to lie for me.

Ah, me! Real tears come easily during our first year, don't they, on and off the stage?

Fun didn't begin, though, till we started through New Jersey for two weeks of one-night stands.

The lady who had been specially engaged for Henriette left us, and I took the part for New Jersey.

I was so scared that I was perfectly reckless.

I never had a company rehearsal and I shall never, never, never forget my first night.

I wonder what I didn't do! Having played Marianne, I gave myself half of my own cues in the first act and just threw my whole soul into being kidnapped, to such an extent that the supers nearly gave it up and left me on the stage.

In the garden scene—well! you should have heard me! I had always made up my mind I would never "rant," it was so inartistic; but I began Henriette's big speech at the top of my voice and there I hung right through the whole scene till, feeling I ought to go one better at the finish, I struck "Is there not one man of honor," way up beyond myself and after all my previous howling only a queer little squeak issued from one ear for the end up.

In the garret scene I forgot all my lines and made up blank verse by the yard trying to tell the Countess how Louise was found by my father. I should have been blank-versing yet but Miss Claxton grasped the situation and without waiting for cue—there wasn't such a thing as a cue in my entire first-night performance, I think—began to sing outside.

I gave the soldiers a hand-to-hand fight before they got me out, and, on general principles, I yelled "Louise!" "Louise!" steadily, till I reached my dressing-room.

In the hospital act I again gave a choice combination of Marianne and Henriette, and made such a fuss over the other girl taking my place for exile, that any one who wasn't deaf, dumb, and blind would have seen through the whole thing at once, and the Nun's falsehood have been, like every discovered falsehood, a disgrace.

I gave a final brace for the last act. I forget who we had for Frochard, but I nearly choked her getting the scarf, and then, having never fallen on the stage, I found it almost impossible to get rid of my equilibrium, and when I did upset it was Heaven knows where and how. To the best of my recollection it was right over the mattrass.

When Louise came down for the key I asked in a husky whisper if I should turn over so she could find it without finding me first.

Miss Claxton gave up the key at once and "discovered" me. I think she felt it safer to rush the scene.

Then came a fierce tussle with Mr. Stevenson, who was playing Jacques. He's a big fellow, of course, but I got away from him before I should have, and the meeting of the orphans occurred half way up the stairs, and nobody knows why we didn't both fall over the bannisters.

I have always wondered if Miss Claxton wrote Mr. Caz after that performance.

Funny things were always happening in The Two Orphans. I never got easy, never. Nobody ever knew what I was going to do. I always had a conscientious idea myself, but I never did it according to my private programme.

Miss Claxton was very kind. I think she regarded me as something like Victor Hugo's cannon that got loose in the ship's hold, and felt it wasn't much use saying anything. She used to suggest, while her eyes got a little quizzical gleam, that it was a very nice performance if—if I would tone it down a little.

Of course, it being one-night stands we had new supers every night.

Often the count's hirelings who dragged me off in the first act, were very small boys, and frequently they would, with distressing promptitude, let go of me at once when I shouted "I will not go; ha! ha!" "Unhand me ruff-f-i-ans-ss!" Under such circumstances I used to collar them and continue my exit, while the boys yelled for help as loudly as I did.

I heard two of them discussing it in the wings after.

"Why a feller's life ain't safe. Our pay ain't wuth the danger. I didn't know what she was goin' ter do with me," said one.

"I thought I'd be landed at City Hall," said the other.

I used to mix up my long speech to Louise in the first act so that Miss Claxton, who had played her part goodness knows how many hundred times, would stand helpless and as she confided to me once, unable to remember even what language she spoke, much less what her lines were.

Then in the garden scene. I was brought on, on everything from a steamer chair to a four-post bed. The happy medium was usually a tightly-stuffed hair covered sofa.

You know how easy it is to lie on a hair-covered sofa—one of those nice ones that rounds up in the middle.

It's particularly easy when you are supposed to be in a dead faint, and when the supers carrying the thing come in on a humpily jog-trot.

One night I impressed it on the boys that I would be in a faint and couldn't move.

"Above all things," said I to the boy at the foot, "set the sofa down level, or if anything let your end reach the floor first, and remember both of you, I am in a faint and can't move."

Well, the boys changed ends. You know what happened.

There came an awful pause. The boy I had spoken to dropped his end, the other clung fast.

I began tobogganing off to an upright position on my head.

The other one seized my feet, of course letting go of the sofa.

When I thought it all over I made up my mind that it would have been better had I stood on my head on the floor as I was first going to do.

As it was I stood on my head on the sofa till it occurred to the count's minion to let go of my heels.

During the run of the Orphans I played the nun once or twice. I remember I thought I was real touching.

So many funny things used to happen then.

They used to let the snow, in the church scene, down in one little heap just to one side of Louise as she sat on the stool, and Miss Claxton would put out her foot and spread it around, or wiggle her stool under the place where the paper came down so as to keep up the illusion. And Jacques would do the wildest things; throw a whole panful of sliced potato at Pierre in the Frochard scene, for instance, and keep us slipping about the stage on the pieces.

I suppose things seemed funny then that wouldn't now.

How easily laughing comes during our first year, doesn't it, on and off the stage?

Then, too, lots of things that were crying matters to us then, seem laughing matters now.

Mansfield, for instance. He was awfully good to me; that is, I felt that giving me a chance at all was being very good. I was understudy at the Madison Square the Summer he first played Prince Karl there.

He didn't give me much encouragement about acting, but for all that I applied by letter for the part of Florence for the next season.

Its just the same way when we think we wish we had a hundred dollars and then laugh to ourselves and think why not wish we had a million; its just as easy.

His Royal Highness asked me if I thought I could play it, and I said I didn't know. By way of finding out I was permitted to play the part at a Wednesday matinee.

I bought dresses for the occasion, if you please. We do wild things like that during our first year.

I never had any rehearsal at all, but I knew the play backward, and I think I played Florence backward.

I remember that I stepped all over King Richard when at the last curtain he took me to his beautiful regimentaled and princely breast as the play demanded, and that he told me that he didn't think I would ever be an actress. I didn't think so either and I felt pretty bad about it.

Of course, my having Florence for the coming season was all gone up after that matinee. However I got Alecia I don't know. I think at the last moment they discovered they had no Alecia and I could, of course, play the part better than nobody.

Oh, that season, that season!

It was really my first work.

By this time I was rootedly convinced that I was a hopeless idiot, dramatically considered any how, and I used to sit in the wings and think of the dreary stretch of nondescript nonentity before me and wonder how ever, however, how ever, I came to go and do it.

His Royal Highness used to say he wondered too.

He was a pretty hard master. We always had to rehearse just as if it were at night, and I was so much worse scared than at night that it used to be jolly hard.

Of course I probably nearly drove him wild. He used to nearly drive me wild, too.

I seemed to get inspired to do inane things. I used to feel my intelligence sort of oozing away. I even had to make wild clutches after my identity and my belief in a future life, and little things like that. I suppose the training was the only thing that saved me from camping out forever on the dull level of hopeless mediocrity.

Of couse, I appreciate that fact more now than I did then.

There were times then when I used to want to take Prince Karl by the back of his neck and make him eat his own boots, spurs and all.

Shall I ever forget the night we produced The Parisian Romance?

It was in Cleveland. Poor Mansfield was in an anguish of nervousness. He usually was, and it seemed to help him out to go for his company.

By the time the curtain went up we were all total wrecks.

I went on as the Baroness and never spoke above a whisper. The ladies who were to follow Miss Cameron on were so afraid of walking on her train and each other's that they went yards behind her, one by one, dribbling in in a way that was not gay and festive, and talking in a choked and please-don't-hit-me way that actually drove His Barons insane.

I remember he came out and fined and discharged us all—me particularly—and I hadn't been on the stage yet.

I was so glad to be found fault with when I hadn't done anything that I was too stuck up about it to answer back. Not that I often answered back.

The real picnic came at the supper scene.

His Royal's great scene, you know, where he dies surrounded by riotous dudes and ballet girls.

Oh, but you should have seen how riotous they were!

There was hushed and awful silence about the table now and then when Mansfield would say under his breath, "Laugh, d—you all, laugh!" A burst, clanking, cold and clammy, would fall with a sickening thud—a sort of one-two-three-ha-ha-ha-don't-shoot sound.

Every one was afraid to eat anything. Miss Emerson became inspired with an idea of seeming real at home, and started to eat an oyster. They do say that she caught Mansfield's eye on her, and that she remained paralyzed during the rest of the act, with the oyster half way to her mouth, and her hair on end.

All these things seem funny now, but they were not so funny when they were happening.

POLLY.

COLORLESS ACTING.

A common word in the critical vocabulary is "colorless" as applied to acting. It is intelligible enough, but is it always rightly applied?

Perfect control and repose which is the acmé of experienced acting is often mistaken for it, especially by critics who do not take the trouble of comparing the acting with a critical analysis of the play.

Indeed, there are some who have become so affected by the prevalence of emotional acting that their taste must be stimulated with spice and the finest art of repose is lost upon them. He who insists on living on pork and pepper will probably think turbot plain food, but it is good notwithstanding.

The mad throes of the heroine of Article 47 will fill a theatre with people and the papers with gush while the graceful Shakespearean women of Modjeska are sometimes called colorless by people who should know better, merely because they do not import passion and emotion where Shakespeare expressly omitted them.

THOMAS ADDISON, author of Which is Which and other plays, and James B. Mackie have been visiting Portland, Me. Mr. Mackie, who was once in partnership with Henry E. Dixey, has been playing the part of Grimes in the Bunch of Keys for the past three years. The object of the visit is to gather material for a new play which Mr. Addison is to write for Mackie to star in next season. The plot and scenes will be laid near Portland and all the characters will be New England people. The leading role is to be a development of Grimes as he appears in A Bunch of Keys, and the piece is to be called Grimes' Cellar Door.

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BOSTON.

The vacation season is drawing rapidly to a close, and the various places of amusement are one by one beginning to open their doors.

At the Museum the last regular season glided into the Summer season without a break, and a week from now the Summer season will run into the next regular, with nothing but a Sunday between. If we are not mistaken this is the first "all round" year in the history of this establishment. Little Lord Fauntleroy sees its last performance Saturday, Aug. 17, and on the following Monday evening Roland Reed opens in The Woman Hater. The entire next season has been filled, and it is hardly probable that Fauntleroy will be able to get any time at the Museum during the next twelvemonth.

The curtain rose at the Grand Opera House, Monday night on the initial performance of what is rightly called the eccentric comedy of Duvar. It is a medley of good acting, dancing, posturing and singing, and introduces among other attractions the famous Majiltons, in their specialty, Les Trois Diables. The two Ricketts brothers, Tom and Arthur, are the strong cards of the co. The latter was for some time at Drury Lane, and the former has an excellent London reputation. The piece is very handsomely staged.

The preliminary season at the Globe opened Monday night with Gorman's Minstrels.

At the Bijou the reorganized light opera co. is doing the Gilbert and Sullivan pieces. Last week The Mikado, with Milton Aborn as Ko-Ko, and Bessie Louise King as Yum-Yum, did excellent business.

ITEMS: The melodrama, After Dark, follows Duvar at the Grand Opera House 19.—On the same date Lizzie Evans opens at the Globe in The Buckeye. She will also bring out her new play, Fine Feathers, during her stay. Louis James comes to this city week of Sept. 26, and will appear in a round of Shakesperian characters, Richard III., Hamlet, Macbeth, Julius Cæsar and Othello, to which he adds Knowle's Virginius.—Notwithstanding the horrible weather we have been having the past fortnight, work on the new Tremont is progressing with wonderful rapidity. Beside the vestibule on the Tremont Street side, there is to be a handsome lobby and a spacious foyer, with smoking rooms and elegant parlors. On Friday last the great four ton iron girder was placed in position upon the proscenium walls and the construction of the brick arch over the proscenium was at once commenced. The girder has a span of thirty-five feet.

ST. LOUIS.

The Brigands was given a second week at Schnaider's Garden and drew large audiences. The opera ran more smoothly than during the first week and proved an entertaining production. The co., composed of such artists as Ida Mulle, Alice Gaillard, Francis Gaillard, Joe Herbert and Mr. McWade, together with a well-drilled chorus and beautiful scenery, could not but help proving a drawing card. The opera will not be changed until the people tire of it, and then Don Juanita, which is now being rehearsed, will be put on.

Amorita, the prettiest and most tuneful of all the operas given at Uhrig's Cave this season, was produced at that attractive Summer garden last week. It was full of delightful waltzes, marches and catchy music, and was given even better than it was given here before last season. Alice Vincent took the principal part and did it too, to perfection. For the first time this season she took the part of a boy, and a most charming boy, too, she made. She not only sang in excellent voice, but acted the part most intelligently and cleverly. Miss Glasca did not have much opportunity, but what she did was well done. Mr. Fitzgerald's rendition of one of his best roles was done in his best manner, and his fine voice he used most effectively and with expression. Mr. Hoff sang well but not to his best advantage. The co. did well and the chorus was most effective. The audiences were the most appreciative and largest of any week during the season, and the opera made such a hit that it was continued again this week, although The Bohemian Girl was to have been given.

The Siege of Sebastopol, including many clever and entertaining specialties, and ending with magnificent pyrotechnic displays, was given every other night last week at Kensington Gardens, and drew big audiences. It will continue for some time to come.

The Fall of Paris, at Sportsman's Park, was discontinued after last Monday night, but will be revived later during the season.

ITEMS: Thatcher, Primrose and West's Minstrels gave a matinee and evening performance at Pope's Theatre 11, to good audiences. The regular season at Pope's will open 25, when Dan Sully and co. will appear in his new comedy, Con Conroy. A new drop-curtain has been painted for this theatre by Scenic Artist Thompson, and it will be hung this week. It is an Egyptian exterior and said to be very beautiful. Manager Hyam has returned from Chicago where he went to attend the opening of Havlin's new theatre. Howell Robb, the treasurer of Pope's, has returned after his vacation and is ready for business.—Two men, while handling pyrotechnics at the Siege of Sebastopol this week, were seriously injured by a premature explosion. One of the men has since died from his injuries. The explosion also set fire to part of the scenery, but the fire department prevented what at first threatened to be a serious fire. The accident did not prevent any of the performances from being given.

PHILADELPHIA.

There is still but little theatrical news to be gathered in this city, but the notes of preparation are now heard on every hand, and several houses will soon be open.

The new American Opera co. continued to crowd the Grand Opera House, and gave excellent performances of Der Freischutz and The Chimes of Normandy. These operas will be repeated this week together with Lucia.

The Fall of Babylon drew large audiences upon the few clear nights of last week, but it is still playing in very hard luck.

Keller did good business at the Gaiety at Atlantic City, and will remain there another week.

The Morrissey Grand Opera co. closed their season upon the Iron Pier on Saturday night last. The venture was not very successful. A performance of Monte Cristo is announced for this week.

The Central Theatre, of this city, did a good business all of last week. The performance was unusually good for this time of year. For this week Shaffer and Blakeley's new co. is announced.

George C. Brotherton has leased the Gentlemen's Driving Park for a short season and, beginning this week, will exhibit there Pawnee Bill's Wild West show.

The Chestnut Street Opera House will open 31 with Eugene Tompkins' revival of The Exiles.

The Chestnut Theatre will open a preliminary season 26 with The Beautiful Slave.

The National will open 17 with The Stowaway.

The Arch Street Theatre will fall into line 31 with The Burglar.

Brotherton's Gaiety Theatre, formerly the Continental, remodeled and improved, will open Sept. 18.

Upon the same date the Broad Street Theatre, late Herrmann's, will open under the management of Nixon and Zimmerman, the attraction being Marie Wainwright's production of Twelfth Night.

Cameron's Opera House will open 26.

Manager William J. Gilmore, of the Central, arrived home from Mt. Clemens, Mich., on Saturday last. He contemplates a visit to Europe.

BALTIMORE.

The theatres are beginning to show signs of life. Nearly all of them have had their annual coat of paint put on and have been generally overhauled, preparatory to opening for the season.

The Monumental Theatre throws open its doors 22. The Big Four comb and Bob Slavin will appear during the week. Next: Shaffer and Blakely's Specialty co.

The regular season at the Front Street Theatre will begin with E. E. McFadden in '49. The prospectus announces an attractive list of sensational stars.

Ford's Opera House will be opened for the season 19 with Bristol's Equescurriculum in a two weeks' engagement.

Holliday Street Theatre announces Sept. 2 as its opening date.

SAN FRANCISCO.

AUGUST 4.

Samson and Dalilah, given on Monday and Tuesday evenings at the Baldwin by the Daly co., is another instance of the folly of attempting to naturalize French plays in America—that is, French plays which turn on what is termed the indecent in our view of life. If Augustin Daly must furnish his co. with plays, he surely must by this time, have gotten sufficiently out of the glare of Under the Gaslight to be able to do legitimate American work. If not, let him give over the French adaptations, and call on some of the native dramatists who can do the work for him. An International Match, which followed, is little better, though it is from the German. I saw a little of The Inconstant on Thursday night, but retreated early, and welcomed A Night Off gleefully, enjoying its honest though at times satirical fun, which is more thoroughly American. Miss Rehan, by the way, played Nisbe in the afternoon yesterday, and took the 6.30 train Eastward, leaving Miss Cheatham to do the character for the closing performance of the engagement, which has been a brilliant success from a box-office stand-point, and also from an artistic view as well, barring two or three inartistic adaptations.

Ernani is being given at the Vivoli alternately with The Yeomen of the Guard, in which Jacob Muller as the King, William H. Hamilton as Don Ray, Charles Thrower as Ernani, and Ida Valerga as Silva, do capital work. Houses were crowded last week with enthusiastic audiences.

Cordelia's Aspirations at the Alcazar, with Edward Harrigan, Mrs. Yeamans, and other clever people in the cast. The play is almost a classic of low life in New York. Edward Harrigan, Jr., did a song-and-dance.

Fatherland, at the Bush Street Theatre, introduces Karl Gardner in a fifteen-minute sketch lengthened to two hours and a half, under which operation, like stretching a piece of rubber, it got very thin where the strain came. But it seems to please, and I have not put on a heavy pair of boots to do my kicking with. Mr. Gardner sings well and acts passably, with a somewhat monotonous manner, and his co. —— no, please excuse me.

Shaun Rhue, with Joseph Murphy and a good co. in support, has drawn crowded houses to the California during the week.

Specialty at the Orpheum.

CHAT: I had the pleasure of saying "How dy?" to Melbourne McDowell at the California one afternoon last week.—Such a sight as it was at the Baldwin yesterday afternoon, with a sea of hats and plumes through the parquette and orchestra. A thousand people witnessing A Night Off, and not twenty-five men among them! Gus Bilfinger, head usher, came along, and when I spoke of the scene, he said: "You ought to go upstairs and take a look there." "Worse than this?" "No better. Six hundred people sitting up there, and just seven men by actual count." Gus, by the way, I would remark for the benefit of Boston Theatre patrons, is the Henry Onetank of San Francisco.—Signor Farini gave a soiree musical at Spencer Hall on Wednesday evening which was greeted with a packed house. His own voice was heard to good advantage, his old strength in grand opera still clinging to him. He introduced several pupils to the San Francisco public, who gave good promise for their future on the operatic stage. Among them may be mentioned H. A. Barkelew, who has a tenor robusto voice which shows admirable training received from the Farini *regime*; J. W. McKenzie has a strong voice as well; Berenice Holmes is a very promising contralto, and Lulu Beattie and Blanche Dorland are sopranos who will also be heard from in the future. Clark Reynolds was the clever accompanist of the evening.—Manager John T. White of the Bijou is enjoying his vacation principally at Monterey.—Mark Thall, the business manager of the Alcazar, is very happy over the big success of the Harrigan season, and when the crowds are rushing in the bystanders can see joy Mark Thall over his face. No? Want a map of it? You wouldn't if you had seen him smile once.—Zeigenfuss, of the San Francisco *Post*, thinks that Mart Hanley is "very clerical looking," and "Zeig" is a good judge of that quality.—An orchestra rehearsal of W. W. Furst's grand opera of Theodora was given at the Tivoli on Thursday afternoon, mainly for the information of the artists engaged for it, though a few others were invited. I heard some of it, and was much impressed with its dignity and musicianly excellence. It will undoubtedly make an impression when given wedded to its libretto, which has been re-written from an old play, I understand, with the versification furnished by several local writers.—Neil Warner will have a benefit at the Baldwin next Sunday evening, when he will appear as Sir Giles Overreach, supported by John Jack, J. J. Wallace, Richard Foote, and Clyde Heron.—I desire to say right here that I have lately received several type-writer advance notices, puffs, and so forth, regarding a coming attraction here, in which particular stress is laid upon the engagement of two ex-convicts who will crack a safe during the play. I think too much of myself and the character of the stage to use them in any form, and all of them have gone into my waste-basket. If managers and press agents do not hold themselves too high to thus degrade the stage as well as themselves, I am sorry. But I give them all warning that they are wasting postage in sending such stuff to me. Likewise anything about the present or the future Mrs. Carters—Melbourne McDowell and Fanny Davenport are at Santa Monica for a few days.

CINCINNATI.

The nightly attendance at the Highland House during week ending 10, with the Spencer Opera co. in Three Black Cloaks as the attraction, proved sufficiently remunerative to warrant the continuance of the engagement. Alf. Wheelan, the comedian of the co., whose illness necessitated his retirement from the cast, returned to his post 5, and his efforts, judging from the applause so liberally bestowed, were appreciated, more especially his song, "Woman, Woman," which was nightly encored. Lillian Gonsalez replaced Louise Eissing in the prima donna role 7, and was well received, though she lacks the life with which her predecessor invested the role of Girola. Lucille Meredith has been engaged to replace Miss Eissing, dating from 12. Will Rising and E. A. McConnell's work in the leading male roles was satisfactory, and Agnes Hallock came in for some deserved comment for the excellent portrayal of her part. The opera was effectively staged and the chorus unusually good. This week Chimes of Normandy, with Lucille Meredith in the role of Serpolette.

Mrs. John P. Robinson, the estimable wife of the manager of Robinson's Circus, died at her home in Terrace Park, near this city 4, after a week's illness. The interment was in Spring Grove Cemetery 9.

The Eissing Sisters, Louise and Cecile, retired from the Spencer Opera co. 7, in consequence of some misunderstanding between themselves and several members of the chorus. The matter occasioned considerable comment among the habitues of the Highland House, and a half-dozen interviews with the management and members of the co. evolved as many different versions of the affair. Louise Eissing will join Frank Daniels' Little Puck co., while her sister Cecile will go with the Keep It Dark comb.

James E. Pennessy returned from Lancaster 5, after a week's outing. His brother Will arrived from Mount Clemens, Mich., 10.

Montezuma, or the Conquest of Mexico, presented at the Campus 5, proved a spectacle of wonderful attraction, the opening attendance reaching eight thousand.

Agnes Hallock withdrew from the Spencer Opera co. 10, Alice Vane replacing her.

The Queen City Juvenile Minstrels furnished a clever stage entertainment last week at Kohl and Middleton's Museum.

Everything is in readiness at Havlin's for the opening of Dan Sully's engagement, which begins 17.

Levy Wiswell, last year treasurer of the Grand, has been re-engaged by Manager Rainforth.

CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Sallwell, manager): Duncan Harrison in The Paymaster drew fair houses July 31-4.—Charles McCarthy as the fireman in One of the Bravest pleased packed galleries 2, 3.

SACRAMENTO.—CLUNIE OPERA HOUSE (C. P. Hall, lessee): Thatcher, Primrose and West's Minstrels gave a good entertainment July 26, 27, to large house. The Shakespearean costumes were a new departure from the old style, and found favor in most eyes.—Charles McCarthy in One of the Bravest 29, 30, to small audiences. The play affords an opportunity for producing quite a realistic fire scene and the exhibition of numerous fire escapes and life-saving appliances.——ITEM: Thatcher, Primrose and West gave their last performance here. After this Mr. Thatcher will not be a member of the firm and the new co. will be known as Primrose and West's Model Minstrels. Woods and Crawford, the musical team, will be a feature of the new co. and a right good one too.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Robert B. Mantell was well received week of 29, but the houses were only moderate. Monbars was presented four nights and matinee and Othello two nights. Charlotte Behrens, the leading lady, shared the honors.——PEOPLE'S THEATRE: Oliver Twist was played to good houses week of 27. The Long Strike opened a week's engagement 3 to good houses. W. C. Crosbie and Mabel Berry in the leading roles are very good.

CONNECTICUT.

NEW HAVEN.—Proctor's New Haven Opera House, formerly the New Haven Opera House was opened for the season 12 with the comedy Time will Tell to good business. The new management have made extensive improvements, including electric lighting and new stage furniture. The interior of the house has been handsomely painted and new seats put in, so that this house will have more claim than before of being the cosiest theatre in the State. The new managers, Messrs. Proctor and Turner, propose to keep the house open every night during the season. G. W. Hageman is their local manager.

MIDDLETOWN.—GOSSIP: During the Summer the McDonough Opera House has been repaired, some new scenery added and the old retouched in anticipation of a successful season, which in view of the increased population here, seems to be assured.—A. M. Colegrove, the proprietor of the Opera House, has already booked some of the best attractions on the road and still has good dates open.—Eugene Coles, of the Tabor Opera House, Denver, Col., is visiting his parents in this city. His two children are being educated here.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Most decided improvements have been made in the Opera House. The heavy arch over the stage, which seriously affected the acoustic properties, has been removed; the objectionable private boxes have been altered, and the sombre coloring of the wall and ceiling replaced by bright tints. Manager Cohen has been actively engaged in securing the best attractions for the coming season, and the bountiful crops in this section promise an era of financial improvement which warrant the belief that all will reap a good harvest. Among those who have secured dates are W. J. Scanlan, Rose Coghlan, Morrisey's Opera co., Said Pasha, Boston Ideals, Emma Abbott, Jefferson and Florence, Little Lord Fauntleroy, Dark Secret, Fanny Davenport, Clara Morris, Annie Pixley, T. W. Keene, Robert Downing, Twelve Temptations, Rosina Vokes, Kiralfy's Lagardere, Held by the Enemy, Sol Smith Russell and the Arthur Rehan co.

INDIANA.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Haverly-Cleveland Minstrels co. will open this house for the season 26.

INDIANAPOLIS.—PARK THEATRE (Dickson and Talbott, managers): This house has been entirely overhauled and redecorated and is now the cosiest theatre in the city. It will be opened next week by Clifton's Ranch King co.—GOSSIP: Gus Recker, leader of the Grand Opera House orchestra, left for New York 6 for a short vacation.—O. W. Hasselman, of the Hasselman Journal co., has returned from New York.—The Charles Keane co. left this week for Washington Territory, where they expect to play for ten weeks opening 26.—Harry Porter, a prominent amateur, has gone to Chicago to seek an engagement with the Bellini Opera co.—Leonora Snyder, of the Duff Opera co., has been resting for a few weeks in Chicago.

IOWA.

WATERLOO.—WATERLOO OPERA HOUSE (C. Brown, manager): This house has been remodeled thoughout; entire new stage, scenery, etc. It will be opened for the season 12 by Wilbur Opera co. in Erminie.

KEOKUK.—KEOKUK OPERA HOUSE (Wm. Weisman, manager): This house is now undergoing a thorough renovation preparatory to the opening, which occurs 13, when John Dillon will appear and remain four nights. All the scenery has been retouched and repainted. The interior has been newly decorated and the dressing rooms overhauled and put in first-class shape. New walks are being laid about the building, and the incandescent light put in. The house will be heated by an electric steam generator. Grant Springer, for several seasons very popular with patrons of this house, has been retained by Manager Weisman as business manager.

SIOUX CITY.—PEAVEY GRAND (W. J. Buchanan, manager): Regular season opens Sept. 2 with the Haverly-Cleveland Minstrels. The coming season promises to be an unusually brilliant one.—ACADEMY OF MUSIC (T. J. Stone, proprietor): Rentfrow's Pathfinders are doing fair business this week in repertoire. The co. is quite good.—ITEMS: W. S. Collier has returned from New York. He will probably assume the management of the Academy, and conduct a local theatrical agency in connection with it. I am under obligations to C. E. Hunt, of this city, for writing THE DRAMATIC MIRROR letters while I was spending my vacation in Michigan.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (Melville B. Raymond, manager): The Chicago Opera co. week of July 20 to uniformly good business, presenting Mascotte, Olivette and Giroflé-Girofla in a very even and pleasing manner. It has been some years since the last-named opera was presented here, and it was practically new to most of our people. Quite a number of our prominent musical amateurs were present in the boxes, and I should not be surprised to see some of them essay this most beautiful work in the near future. While the performance of the present co. was quite meritorious, still to one who has seen Aimee, Julia Mathews, Soldene and Dolaro, to say nothing of Alice Oates in her best days, at the head of such a co. as Hooper, Drew, Laurent, Venie Clancy, and others equally as pleasing, and most of whom have passed away forever, it could not help but bring up sad memories. The nights were cool and pleasant and the weather all one could wish. Taken as a whole the engagement was an auspicious one, and they will be warmly welcomed again. Mr. Raymond, the new manager, is a pleasing and courteous gentleman, and appears to be the right man in the right place. He has secured a fine line of attractions which will be given later on, and in addition has secured the new Summer theatre at our Oakland suburb. Here is "success to him."——CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Thatcher, Primrose and West's Minstrels literally packed the house to suffocation 5. They are too well-known to demand review, but the audience voted them the best ever seen here. The dancing of Primrose, and Barber's bicycle balancing were special features.

DODGE CITY.—KELLEY'S OPERA HOUSE (Burgess and Bloom, managers): The Blind Boone Concert co. gave an enjoyable entertainment to fair-sized audience July 29. Blind Boone is as phenomenal a performer on the piano as Blind Tom. Goodyear's Minstrels gave a fine performance to a full house 31.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Thatcher, Primrose and West's Minstrels appeared to one of the largest audiences Leavenworth has ever seen. They gave a very fine performance.——ITEM: The Opera House is undergoing extensive repairs, which will make it, when finished, one of the handsomest little houses in the West.

MAINE.

PORTLAND.—GREENWOOD GARDEN (C. H. Knowlton, manager): Girofle-Girofla was given all last week. The co. did well with the tuneful opera, and the weather kindly assisted. Good-sized audiences were present at every performance. Janet Edmondson, in the title role, made a pronounced success and sang the part in an excellent manner. Miss Maddigan as Aurora was thoroughly at home in a character with which she has made a hit in other cos., and although musically there is little to do the bulk of the opera rests on this part. She acquitted herself finely. Ben Lodge gave a clever rendition of Bolero. He was a good foil for Aurora. Arthur Wickinson was good as Mourzouk, and notwithstanding the fact that he had never seen the opera, his conception of his role was masterly. Harry Pepper was very friendly with Maraskin, and his fine tenor fitted well the part. Tom Whyte was a villainous pirate and did the character full justice. Miss Carter was a shapely Pedro, albeit a trifle listless, and Miss Oban was a pretty Paquita. The chorus handled their share of the work with their usual skill and deserve unqualified praise.——ITEMS: Robert Macaire (Erminie) 12, week.—Harry Pepper will sever his connection with the co. 30. His wife, Carrie Tutein, who has been making a brief visit here, will go with him this season.—Ben Lodge is waiting orders from the Bennett and Moulton co.—The costumes furnished for Girofle-Girofla were evidently the property of the Smithsonian Institute, and the management, realizing their historic value, kindly refrained from exposing them to the sea air.—Annie Carter is suffering from a severely sprained ankle.—The audiences at the Pavilion were large during the second week of the Shaughran, and the financial success of the piece has been very satisfactory.—William Robinson will join the Lamont Opera co. for rehearsals 12.—Jack Hines is the author of a cleverly composed refrain that has been used on numerous occasions, and is not as yet obsolete.—Harry Pepper has my thanks for the copies of several songs of his own composition, which were presented me just previous to his departure.—The new banquet scene painted expressly for Girofle by Walter Benn was a welcome addition to the opera. Several members of the co. accepted the hospitality of the yacht *Moselle* last Wednesday evening, and have no reason to regret meeting numerous friends of Albert Lang, who were assiduous in their attentions.—Pete Lang does an extensive express business outside of his professional labors.

SKOWHEGAN.—COBURN HALL (E. C. Haselton, manager): Tom Thumb co. 31; good matinee but small house at night.——PERSONAL: T. C. Bartlett, the singer, is summering here.

MASSACHUSETTS.

AMESBURY.—ITEMS: The Jay Hunt co. occupy the Opera House for three weeks, commencing 12, the first two weeks being devoted to rehearsals.—Harry Steele was in town 4 and tried to secure a date for the Hyer Sisters' Comedy co. He was unsuccessful on account of previous contract with the Jay Hunt co. The Hyer Sisters close season at Merrimac 10.—Harry Steele has been engaged to go in advance of Peck and Fursman's Dan'l Boone co.—J. T. Hetherman has been re-engaged as chief usher at the Opera House, a position which he filled last season to the satisfaction of theatregoers.

NEW BEDFORD.—OPERA HOUSE (W. C. Cross, manager): The house was opened by the reorganized Gorman's Minstrels. Nearly every seat was taken. The co. gave a dress rehearsal to members of the press and a few friends 6. The effect was very amusing, as all appeared in white face. The costumes are very rich and the properties very unique.——ITEMS: Ex-Manager J. C. Olney will join the Two Sisters co. Sept. 2 in Maine as business manager.—Manager Jean Jacques, of Waterbury, Ct., is sojourning at the Vineyard (Cottage City) this Summer with his charming and beautiful young wife, favorably known on the stage as Annie Louise Ames. Mrs. Jacques is one of the boldest swimmers at Cottage City, and she and her handsome husband often venture far out into Vineyard Sound.

LOWELL.—GOSSIP: Music Hall is in the hands of the decorators, plumbers and scenic painters. A new drop curtain is being hung and several sets of scenery added. Peck's Bad Boy will open the season 17.—C. F. Keyes has taken a lease of the Musee, and when the changes contemplated are completed, the house will seat 975. The entrance is to be widened, new ticket office and manager's rooms will be on the first floor and the number of dressing rooms increased. In all probability the new house will be called the Bijou. Work on the Opera House is being vigorously pushed, and Manager Colegrove is rapidly filling time. Clara Morris will be the opening attraction.

LYNN.—GOSSIP: The improvements at Music Hall are nearly completed. The regular season will open 29 with the Madison Square co. in Captain Swift.—Proctor's will open with After Dark 26. Several minor changes have been made in the interior and the front of the theatre will be repainted. Irwin Brothers' Circus did a good business 5-7.—The annual Musical Festival will commence 18.

HOLYOKE.—GOSSIP: The many friends of Thomas F. Browne, the whistling soloist, of this city, will regret to hear of the death of his mother, which occurred 3.—While on a business trip to this city, Mills E. Morton, the correspondent for THE DRAMATIC MIRROR at Winsted, Ct., made me a call. Mr. Morton is a very pleasant gentleman, and I will be pleased to have him repeat his visit.—The Opera House in this city has been refurnished and otherwise improved. Pat Rooney will open the house for the season 23.

MICHIGAN.

DETROIT.—GOSSIP: A. H. Wood, alias Hahr, of the West-End Theatre of your city, was more or less known here as his father-in-law, Bressler, the wealthy retired furrier, has always lived here. The great feeling of regret that Detroiters have in the collapse of this young Napoleon's career, is that Ed. Gregory, a former Detroiter and a great favorite here, will be thrown out of employment, as he was acting as private secretary and assistant manager to Wood. Fred Whitney writes from Berlin that his Wild West venture is proving a veritable bonanza, that Dr Carver's shooting is the talk of the town and that at one performance there were thirty thousand people in attendance. It was reported around town last week that J. T. Alterauge, late resident manager at Miner's, had secured financial backing and was intending to have built for him a new opera house which was to be conducted at popular prices. Mr. Alterauge, however, could not or would not either confirm or deny the report. There are prospects therefore which strengthen the belief there is something in it and that soon there will be "another Richmond in the field."

BAY CITY.—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): Chip o' the Old Block to a very large house 8.

MINNESOTA.

MINNEAPOLIS.—HARRIS' HENNEPIN AVENUE THEATRE (Samuel H. Friedlander, manager): The Wilbur Opera co. gave Merry War to a packed house 5. Seven different operas were presented during the week, the engagement closing with the Two Vagabonds.——ITEMS: The Fall season at Harris' Theatre will open Aug. 26, and at the Grand Opera House Aug. 19. Evans and Hoey, of the Parlor Match co., were in the city 5.

ST. PAUL.—GOSSIP: Forepaugh's Circus was attended by about [illegible] people 5. It is decidedly a great show, and they give a varied and interesting performance throughout. Adam Forepaugh's herd of trained elephants and the dashing fight of the cow-boys and Indians, were strong features. Prof. P. P. Brooke, the efficient and popular musical director of the People's Theatre, was tendered a complimentary benefit 6. A laughable farce B. B. was finely presented. Local selections and recitations were given by local talent. The affair was a complete artistic and financial success. Manager P. Harris, of Baltimore, has purchased the People's Theatre and will reopen it soon with a fine list of attractions in connection with his theatre in Minneapolis. Mr. Harris intends building a large Theatre in St. Paul in the near future.—Work is progressing on the new Opera House. The new Olympic Theatre is quite a large building and will soon be completed. Professor Proctor's Lyceum Theatre co. will reopen the Newmarket Theatre 19.

MISSOURI.

KANSAS CITY.—GOSSIP: Owing to the exceedingly large business done by The Last Days of Pompeii they have closed contracts for five more performances. The Gillis and Coates will have preliminary openings of the season—the Gillis 9, re-

with Thatcher, Primrose and West's Minstrels, and the Coates with the Lyceum Theatre co. 12-14.

ST. JOSEPH.—STRECKBEIN'S GARDEN (D. B. Day, manager): McCabe and Young's Colored Minstrels drew good audiences all last week.——TOOTLES' OPERA HOUSE (L. M. Crawford, manager): An attraction has been booked for every night of the Exposition season, which will commence Sept. 1 and continue the entire month.——ITEMS: Eden Musee is now being decorated and will open Sept. 1.—The Exposition managers have engaged Bach's Milwaukee Orchestra for the season.

SEDALIA.—ATLANTIC GARDEN (Charles W. Lyon, manager): The Bowne Theatre co. closed its engagement and season July 30. Performances and business fair The co. will reorganize and play Fair week, commencing 19, at the same place.——ELKS: The benefit of Sedalia Lodge No. 125, B. P. O. E., 2, was a gratifying success in every way. The Garden was elaborately decorated and emblematically illuminated. Four pairs of fine antlers were employed in the decorations. The performances of Dora and The Irish Lion were quite smooth, and the audience in size and quality all that could be desired.

MISSISSIPPI.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander, manager): J. H. Huntley's company will open the season at this house Sept. 9.——ITEM: Miss Luiah Ragsdale, a well-known amateur of this State, has been engaged as leading lady for the tour of Herbert Marsden, the New Orleans tragedian.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): Due: Mattie Vickers 8-20; Gilmore's Twelve Temptations 12-14.——ITEMS: Montana mining property is undeniably a favorite investment with the profession. The Arthur Cambridge mine, owned by W H. Holloway (manager Mattie Vickers), G. M. Welby and Arthur Cambridge, assays $244 to the ton.—The Ruffman and Mamie claim, the property of J. Z. Little, is also considered valuable.—Mattie Vickers will close her season at Minneapolis, Sept. 1.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Charles H. Colson, assisted by local talent, gave a performance July 31, which was billed as The Dutch Recruit. It was for the benefit of the Lincoln firemen. I did not have the pleasure of witnessing the play, but the talents of Mr. Colson were unmercifully berated in the local press.

NEVADA.

CARSON CITY.—CARSON OPERA HOUSE (George W. Richard, manager): The Jed Prouty co. was greeted with a full house 3, notwithstanding the hot weather. They presented the acceptable play in a most enjoyable manner.

NEW JERSEY.

HOBOKEN.—CRONHEIM'S THEATRE: Good business was the rule all last week and a very good entertainment was the cause. John Grieves' burlesque on The Mikado was funny and gave great satisfaction. Thursday and Friday nights the house was literally packed, a pugilistic encounter, with the black boxer, Peter Jackson, as the star, being an added attraction. This week a good variety performance was opened to excellent business.——ITEMS: The Ticket-of-Leave Man was presented before a large audience 7 at Jacobs' Theatre on the occasion of the benefit of Messrs. Harrison and Mohn. The cast was a fine one and the piece was handsomely staged. Among the clever people who took part were: Mai and Kate Estelle, Susie Howard, Lilly Tallon, G. L. Montserratt, Ed. Clifford, Hamilton Harris, G. W. Larsen, C. W. Charles, Orson Clifford, Will Ballert, J. J. Sutherland, Milt C. Bowers and the Amity Quartette. During the action of the play a number of pleasing specialties were introduced and added greatly to the enjoyment of the occasion.—Mai Estelle opens her season at the People's (New York) 17 in Myrtle Ferns. Her husband, Wolcott Marks, is her manager.—G. W. Larsen goes with Winnett's Passion's Slave this season.—Orson Clifford and pretty Susie Howard join Frank Frayne.—John Lagabee the popular stage carpenter of the Jersey City Academy is laid up with a seriously sprained ankle; but Dr. Lochner, the Fund physician for this locality, says John will be all right again in about a week.

ELIZABETH.—TEMPLE OPERA HOUSE (G. H. Simonds, manager): Haverly-Cleveland Minstrels to a crowded house 2. The performance was entirely satisfactory to the audience.

PATERSON.—JACOBS' OPERA HOUSE: This house will open its season 26 with Webster and Brady's She co.——PHILION'S THEATRE (A. Philion, manager): Irish Luck will be the opening attraction at this house 17.——ITEMS: It is with regret that I announce the departure from our city of A. A. Watermann, formerly manager of Jacobs' Theatre. I wish to thank him for the many courtesies extended to your correspondent. Mr. Watermann has accepted the management of H. R. Jacobs' Williamsburg house. Harry C. Egerton succeeds him here.—Manager Philion, who is managing the celebrated French diver that is now making such a pronounced hit at Rockaway Beach, will take him upon a short tour through the United States and Canada.—Joe O. Zieffe has been appointed treasurer of Philion's Theatre, W. Houston, formerly treasurer, having embarked in a mercantile business.

ATLANTIC CITY.—GAIETY THEATRE (George C. Brotherton, manager): Kellar pleased large houses 5-10.——NEW IRON PIER (J. N. Fort, manager): Morrissey's English Opera co. in Martha and Faust drew good-sized audiences 5-10.——HOWARD'S PIER (Ned Thomas, manager): San Francisco Minstrels are still pleasing the patrons of this popular place of amusement.——PAINE'S AMPHITHEATRE Thearle and Cooper, managers): Paine's Pompeii continues to draw very large audiences.——ITEMS: George S. Brotherton, after two weeks' illness, is able to attend to the management of the Gaiety.—J. Paul Inade has accepted his old position with the Ninth and Arch Street Museum.—J. N. Fort deserves great credit for his management of the New Iron Pier. This season is the first in which the Pier has been a paying investment.

NEW YORK.

BINGHAMTON.—OPERA HOUSE (I. P. E. Clark, manager): The regular season at this theatre opened 6 with George Wilson's Minstrels. The house was packed, and hundreds were turned away unable to gain admission. After Mr. Wilson's monologue act he was called before the curtain and presented with a handsome floral tribute in the shape of a horseshoe and four leaf clover. The offering was a little surprise arranged by his brother Elks of this city. George is a great favorite. Everything went with a dash and gave great satisfaction.——DUE: The Sturges Musical Comedy co. week of 12.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): Minnie Milne in Old Tom's Ward drew well 6. The star shows much improvement since her last appearance here. Play has been rewritten to better advantage, but can be still further improved by a judicious use of the shears. Mora 26, one week, opening regular season.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Tony Pastor will open the regular season at this house 9. Indications point to a large house.

ELMIRA.—WIETING OPERA HOUSE (P. H. Tehune, manager): George Wilson's Minstrels gave a pleasing performance to a large house.——NEW GRAND OPERA HOUSE (H. R. Jacobs, manager): This house will be opened Sept. 2 with The Fugitive.——ITEMS: Will H. Murphy of this city left 20 for New York to begin rehearsing with A Tin Soldier.—The Sunday *Standard* gave Mason Mitchell a column 3, relating his stage history.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): Dark last week.——PUTNAM MUSIC HALL (John Dunning, manager): The De Salazar Concert was greeted with a fair-sized audience, and was a rich musical treat. Mr. de Salazar is a violin virtuoso who possesses marvellous technique. Mr. de Danckwardt sang in his accustomed style. Dr. Baralt recited to the evident enjoyment of his hearers. Mme. de Salazar was an admirable accompanist.——CONGRESS SPRING PARK: A special attraction at Congress Spring Park week of 12 will be Liberati and his military band of forty-four pieces. This band is on its way to the North Pacific Industrial Exposition at Portland, Oregon, and stops here *en route*. A noted quartette, consisting of Mrs. Charles Herbert Clarke, soprano; Mrs. Sarah Baron Anderson, contralto; Charles H. Clarke, tenor; Ericson F. Bushnell, baritone, have been engaged to appear 8-10.——ITEMS: Kitty Berger, the celebrated zither soloist, is at the Columbian.—Lena Bungert, leading soprano of the Hass Street Presbyterian Church, Brooklyn, with her sister Rosa, pianist, are at the Kensington for this month.

TARRYTOWN.—MUSIC HALL (William Wallace, manager): Dockstader's Minstrels to a fair house 5. The co. filled in this date on account of the washout under the Plainfield Opera House, where they were to have played on that date. While here Mr. Dockstader showed your correspondent some of his new paper, which is very attractive.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Wagner and Reis, lessees): This house will reopen for the season 10 with George Wilson's Minstrels. An elegant advertising drop curtain with a beautiful centrepiece, the work of Sosman and Landis, has been placed in the house at a cost of $500. Other improvements have also been made. The house remains under the management of Charles A. Bird, who is the right man in the right place, as his successful administration the five preceding seasons amply attests.

YONKERS.—The Yonkers Music Hall opens its season Sept. 2, with Two Old Cronies. The house has been completely renovated, and presents a handsome appearance. New scenery has been painted by E. Fraser, the clever scenic artist of the house. John Bright is manager and Gus Lott, stage manager. The Music Hall has already booked for the entire season.

BUFFALO.—STAR THEATRE: Dockstader's Minstrels gave an excellent programme and were greeted with large audiences 8, 9. The co. is strong throughout.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): George Wilson's Minstrels drew a large audience 9.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Dockstader's Minstrels opened the season at this house to good business 6. Tony Pastor had a good-sized audience 10. Performance above the average.——ITEMS: E. C. Rogers' U. T. C. co. played at Highland 6 in a tent. Co. includes Mr. and Mrs. Rogers, Charles Helm and J. P. Earnest. The party travels in four wagons, old-time circus style.—Frank Van Wagner, Manager Sweet's chief bill-poster, who is also property man of the Opera House, was presented 5 with a valuable watch and chain by his employer as a recognition of his efficient services.—Mr. and Mrs. George Gould passed South in their elegant yacht 4.—Lew Dockstader was ill while here.

ITHACA.—WILGUS OPERA HOUSE: Gorton's Minstrels to good business 8.

CORTLAND.—CORTLAND OPERA HOUSE: Gorton's Minstrels to a full house 9.

OHIO.

COLUMBUS.—THE WORLD (James Geary, manager): Sun's New Phantasma and Concert co. will open this theatre 19.——ITEMS: Rehearsals for Kajanka will commence at the Grand 25.—Manager Charles A. Miller is home from New York.—George A. Backus will go with the Sweet Lavender co.—Business at the Casino and Eichenlaub's is fairly good.

YOUNGSTOWN.—GOSSIP: Henrietta Crosman, of this city, who has signed with Fred Warde as leading lady for next season, is in New York selecting costumes.—Theodore T. Rook is to open with the Uncle Hiram co. in old man parts during the coming season.—The Opera House will open Sept. 2 with the comedy Three Wives to One Husband.—The town is prospering, money is plentiful, and prospects of a splendid season are bright.

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME, (J. Clinton Hall, manager): Ere this is in print, the members of the Home co. will be in New York City, shaking hands and relating their many conquests, both socially and professionally. The Summer season will close 10, and never has a closing been more deeply regretted. During the past week The Gally Slave, Temptation; or, The Fatal Brand and Little Toddlekins, were given to crowded houses. The co. will have benefit 8, giving that delightful comedy Saratoga. If the members of the co. are not aware of their popularity with the patrons of the Home, they certainly ought to be at the sight of the box-sheet, for within an hour of the opening of the sale of seats, every one was "marked off." That speaks volumes. The farewell performance will be The Planter's Wife, and one can safely wager a big red apple that the entire co. will be recalled at the end of the last act.——CUES: Manager Larry H. Reist informs me that W. L. May, a prominent stock actor during the fifties, will be business manager at the Park.—The Memorial Hall curtain represents the Shenandoah Valley with Gen. Banks and his army on the march. It was painted by Harvey, and is pronounced one of the most beautiful in the country.—Gilbert Burrows, ex-treasurer of the Grand, will be connected with the Park during the coming season.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Thomas W. Keene will open this house for the season Aug. 26. The house has been entirely renovated.

MANSFIELD.—OPERA HOUSE (Miller and Dittenhoefer, managers): The Andrews Opera co. attempted to sing The Bohemian Girl 1, to a large audience at a dollar admission. Without exception, it is the worst operatic co. that ever afflicted our city. Their advance agent on entering a town cultivates the musical people of the place, guaranteeing a first-class attraction. In this way, getting a guarantee from some musical society, the agent secures signers at a dollar a seat. This co. is wretched.——ITEM: The New Memorial Opera House will be opened about Oct. 1, with Mr. Cobb, of Detroit, as manager.

NORWALK.—GARDINER'S MUSIC HALL (S. S. Levey, manager): Andrews Opera co. in Erminie to a big house 7.

PENNSYLVANIA.

TITUSVILLE.—OPERA HOUSE (C. F. Lake, proprietor): Prof. W. C. Palmer, the mind reader, to fair business, giving the best of satisfaction 6, 7.——ITEMS: H. A. Carr, who is engaged for Howard P. Taylor's Lost in Africa co., is visiting friends and relatives here for a few weeks.—The Oil Creek Valley Fair will be held here Sept. 3-6.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, proprietors and managers): The regular season at this house will be opened by Frederick Warde 26.

NEWCASTLE.—GOSSIP: The Park Theatre will be opened Sept. 17 by the Estelle Clayton co. in On the Hudson. The interior of the house has been repainted and decorated. The house will be under the management of Scorer and Leslie as heretofore. The opening of the Opera House will occur 31, with Frederick Warde in The Mountebank. Manager Allen has put in a new iron ceiling, and is making other improvements.

RHODE ISLAND.

PROVIDENCE. SANS SOUCI GARDEN (W. E. White, manager): William Redmund and Mrs. Thos. Barry, supported by the best co. they have had for several seasons, opened a four weeks' engagement here 5, before an overflowing house, and this gratifying business continued throughout the week. Dolly Kline as Estelle Duval, Fanny Barry Sprague as the Countess, Mr. Leffingwell and George Neville deserve special mention. The illuminated drop-curtain is one of the interesting features of the engagement, and I understand that Manager Upham has had it patented. This week the co. will be seen in A Serious Family.——PROVIDENCE DIME MUSEUM: Burr Oaks has been a good drawing card here the past week, and was well rendered by the James K. Keane co. This week Irvin Walker's Dramatic co. will present The Two Orphans.——WESTMINSTER MUSEE: Opens for the season 19.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): Gorman's Minstrels opened the season at this house to large business 8. They were booked for North Attleboro 9, but owing to litigation over the Opera House there they were obliged to cancel and filled in 9 here, playing to well satisfied houses.——CASINO: Mullaly's Orchestra is giving general satisfaction, and the Sunday evening concerts are well patronized.

TENNESSEE.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): Three Black Cloaks closed 2; moderate business. Iolanthe was given 2, week, to the largest business of the season. The opera was better mounted and had a stronger cast than any the co. has yet put on.——ITEMS: Prof. J. M. Robinson the balloonist, was presented with a handsome gold medal on the stage of the Jackson Mound Park 30. He made a parachute leap 31.—Improvements are progressing rapidly at New Memphis Theatre. It will be one of the prettiest theatres in the South.—The preliminary work of clearing the ground for the erection of the New Opera House has begun.

TEXAS.

MARSHALL.—MARSHALL OPERA HOUSE: Hillyer's Lilliputian Wonders and Grand Gift Carnival played to good business July 30, 31.

DALLAS.—OAK CLIFF SUMMER THEATRE: MacCollin Opera co. still continues to do a large business at this theatre. They opened their ninth week last night (15) in Patience to fully a thousand people. This co. has made a reputation in this city that will long be remembered. Each opera they have produced has been put on in first-class style, with new and elegant costumes. Next Monday night they open in Beggar Student.——ITEMS: Fannie Hall has been a little indisposed of late, but at present she is singing nicely.—The opera co. will remain until Sept. 1, when they will open their regular season.—Much credit is due Sam Ellis, the courteous advance manager, for the great success the co. is having here.

PARIS.—BABCOCK OPERA HOUSE (J. H. Walker manager): The Venetian Troubadours gave three entertaining concerts 7-9. Their lady mandolin orchestra discoursed excellent music.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (Charles S. Burton, manager): The popularity of the Lyceum co. stood them in good stead this time and no mistake. Twenty-five hundred dollars in three days and the thermometer registering 98° in the shade. The engagement has been a huge success, artistically and financially. The Wife, Sweet Lavender, and The Marquise were the pieces presented, the two latter being new to us. The Marquise is considered the better of the two. Sweet Lavender is a beautiful little thing, especially when interpreted by such an excellent co. Georgie Cayvan and Louise Dillon captured the hearts of everybody, as did also Grace Henderson, when she got free from the despicable part she has to play (and plays so well) in The Wife. Miller, Kelcey, and Lemoyne were perfect in their roles, while each was as different as the antipodes. Curtain calls for the entire cast were numerous, and were cheerfully responded to.——ITEMS: During their stay the Lyceum co. made good use of their time by making frequent trips to the lake and indulging in its excellent and invigorating bathing properties.—While riding in a buggy about town Mr. Kelcey met with an accident which prevented his appearance in Sweet Lavender. Mr. Dickson read the part in a very satisfactory manner.—Grace Henderson enjoyed the hospitality while in the city of her sister, Mrs. Willis, who is a resident.——Louise Dillon is much pleased with the city and the lake bathing, and speaks of spending her vacation next Summer here.—Mr. and Mrs. Leonard Grover are spending the Summer here with Mrs. Grover's parents.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): The Haverly-Cleveland Minstrels appeared 7 to an overflowing house. Hundreds were turned away, unable to gain admission. The performance was excellent throughout.——ITEMS: It is with pleasure that the announcement is made that Mrs. W. T. Powell, who has been very ill for some time, is now convalescing, and will be able again to attend to the management of the theatre as of yore. The house will be opened this month.—Henry G. Berger, of the Academy, will soon leave for Michigan for a few weeks' vacation.—John Ransome and family are still in this city visiting friends and relatives.

PETERSBURG.—ACADEMY OF MUSIC: Cleveland-Haverly Minstrels opened the season at this house to an overflowing house 6. The performance was declared the cleanest and most enjoyable of its kind ever witnessed here.

WISCONSIN.

MILWAUKEE.—ACADEMY OF MUSIC (Jacob Litt, manager): The Haverly-Cleveland Minstrels gave two performances 4 to good business. The setting of the first-part is very rich and handsome and the costumes bright and attractive.——ITEMS: Manager Litt is making great preparations for the opening of the Bijou 19.—All the local managers are counting on a great rush during the G. A. R. encampment week of 25.—Manager Brown, besides the regular performances of Enoch Arden at the Grand has leased the People's and Stadt Theatres. He will play Cooper's co. in burlesque on Michael Strogoff at the People's, and Edwin Browne in Midas, the Man of Gold at the Stadt.—At the Academy Rice's Corsair, at the Bijou Davy Crockett; Standard, Silver King and a strong specialty co. and new curiosities at the Grand Avenue Museum ought to afford plenty of amusement for the veterans and bring ducats to the managers. Miss Meisslinger has severed her connection with the Hess co. at the Park. Her parts are being very acceptably filled by Miss Van Denhoff who made her first appearance in Il Trovatore 7.—F. E. Jones, formerly of the Duluth *Herald* will officiate in the Grand box-office during the coming season, and the familiar face of Will Jones will be recognized by old patrons as they give up their pasteboards.

LA CROSSE. The Haverly-Cleveland Minstrels will open the season at the La Crosse Theatre 12.

SHEBOYGAN. SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Newton Beers in Lost in London was advertised to appear 2. The co. came, but Mr. Beers was not with them. J. L. Guilmette assumed the leading role "Job Armroyd the Swart King. The co. is not near as strong as when seen here last season with Mr. Beers in the cast, but Mr. Guilmette, Frances Field and Harry Gilfoil did some excellent work.

MADISON.—TURNER HALL (T. J. Smith, manager): Haverly-Cleveland Minstrels headed by Willis P. Sweatnam, Billy Rice and the wonderful Japs drew a packed house 8. They were greeted by the most fashionable audience that ever attended a minstrel performance here. They gave entire satisfaction.——GOSSIP: The cost of the Opera House, according to the plans and specifications received by Messrs E. M. and M. E. Fuller, somewhat exceeded the amount these gentleman intended to invest and for this reason the question has been hanging fire for a few days. Finally E. M. Fuller stated if the bonus was raised from $12,500 to $15,000 he would award the contracts for the building the next day. A call for a meeting of the subscribers to the Opera House Bonus was made and the desired amount was raised. The contracts for the building have been awarded and work will be begun immediately. The cost of the house will be at least $75,000, as the agreement was to invest $60,000 on receipt of $12,500 bonus, and according to these plans $60,000 would not cover the cost.

JANESVILLE.—TAPPIN'S OPERA HOUSE (C. E. Mosley, manager): Hettie Bernard-Chase opened the season at this house with Little Coquette 2, to excellent business.——ITEMS: Manager Mosley is making arrangements to have the automatic opera glass boxes placed in the theatre this season.

BELOIT. GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Hettie Bernard-Chase in The Little Coquette to a fair house 1.

FOND DU LAC. CRESCENT OPERA HOUSE (P. B. Haber, manager): The Haverly-Cleveland Minstrels drew a large house 6. The programme gave entire satisfaction. The music was excellent, and Rice and Sweatman captured the audience with their eccentricities.

CANADA.

MONTREAL.—After a short interval of three weeks to allow for repairs and redecorations the Royal will reopen 12. The opening attraction is Ed. Hassan's One of the Finest, which made quite a success here last season.

ST. JOHN.—LANSDOWNE THEATRE (E. A. McDowell, manager): A Wife's Peril 5, 6; Piqua 7, 8; The Shaughraun 9, 10. It was generally believed that after Carnival Week theatricals would fall off but the contrary has been the case. Miss Reeves' starring engagement, together with the excellence of the co., has, if anything, increased the size of the audiences, and the management rejoice in the prosperity of their enterprise. It has not yet been decided when this house will close, but as many of the co. will be obliged to leave shortly to fulfil their regular engagements it cannot last longer than a fortnight.——ITEMS: Fanny Reeves' interpretation of the difficult roles of Lady Teazle in the School for Scandal and Rose Leigh in Rosedale won the unanimous verdict of the press and the public and added much to the reputation of that charming actress.—Percy Haswell left for New York to join Hands Across the Sea in which she appears next season. She will be very much missed and kindly remembered by our people, among whom she has made hosts of friends as a young actress of great ability and much promise.—On the same day Will Carleton, whose outside work has highly pleased the local management and contributed much to the success of the Lansdowne, left to join Hoyt and Thomas' Midnight Bell forces with whom he goes on the road as stage manager)—On Wednesday next George Fawcett also departs for New York. I have not heard that he has as yet signed with any co. although he has had several good offers. He made distinct hits here in the characters of Dubosc in The Lyons Mail and Sir George Ormond in A Wife's Peril.

HALIFAX.—ACADEMY OF MUSIC: (H. B. Clarke, manager): The San Francisco Minstrels carnival week, which ended 10, drew houses where standing room could not be had. The carnival was a grand success, nothing like it having ever been attempted here before. The Grayson Opera co. was unfortunate in their second week, and did not come up to the expectations of the public. Owing to lack of funds in the management several members were compelled to organize an entertainment at the Lyceum to raise money to get out of town.——VALE: Your correspondent, in severing his connection with THE DRAMATIC MIRROR with this issue, desires to return his sincere thanks to Manager Clarke, for his uniform courtesy, good fellowship, and appreciation of THE MIRROR.

AUSTRALIAN NOTES.

SYDNEY, July 9, 1880.

Since my last the curtain has been rung up many a time and oft on many pieces, some new, others whose faces we are familiar with, but in each instance with little or no success.

Bland Holt, at the Theatre Royal, has just closed a fairly good season of five or six weeks, presenting in that time revivals of The Run of Luck, New Babylon, and for the first time here, The Ruling Passion and Union Jack. The pieces in all cases were well mounted and acted by competent people, but I regret to say they did not prove over successful from a financial point of view. The Royal is now occupied by Williamson and Co.'s Comic Opera company, which produced last Saturday, for the first time here, The Yeomen of the Guard.

George Rignold at Her Majesty's is reviving In the Ranks, a play that ran six nights some few months ago, when it had to be withdrawn to make room for other attractions. Amos Clark was presented for a week, but proved a dismal failure, notwithstanding heaps of money had been spent on the production. This was followed by My Partner for a week, which drew well. At the close of In the Ranks, Julius Cæsar will be presented regardless of cost and with a magnificent cast. It will be sure to draw.

Brough and Boucicault are the most fortunate managers at present in Australia. No matter what they put on, crowded houses result. Their latest production Money, which served to introduce many new and excellent faces to us, has proved a pronounced success and has run to splendid business for the past four weeks. Money is to be succeeded by Joseph's Sweetheart for the first time in Australia. Brough and Boucicault's late manager, Hamilton J. Magee, has proceeded to Adelaide to manage a new company which is shortly to arrive in Australia under engagement to Brough and Boucicault.

At the Opera House, Solomon and Kowalski's Opera co., including H. Bracy, Clara Thompson, Lillian Tree, Knight Aston, J. Forde, Flora Graussner and others did a good four weeks' business with The Beggar Student, succeeded by Mostique, composed by Henri Kowalski. The libretto is by Leopold Jordan, at one time on the staff of the *Daily Telegraph* here, but now somewhere in the United States. The opera has proved a great success, crowds flocking to the Opera House for the last fortnight.

Pemberton S. Williard and J. F. Sheridan (Widow O'Brien) are holding their own against all at the Gaiety Theatre, with a tip-top co. of variety people. Their present bill is Two Lovely Black Eyes, which serves to introduce some fine dancers, banjoists, and some very good comic singers. Their stay is limited until the close of the present week.

May Holt, who visited Australia when a child twenty years ago, is at the Academy of Music in Every Man for Himself.

Faust Family is at Haymarket Music Hall doing statuary business, assisted by comic artists, repro artists, etc.

Frank Smith's variety comb. at the Alhambra Music Hall still draws like the proverbial plaster, and the cyclorama representing the Battle of Gettysburg attracts thousands of visitors each week. Sunday concerts continue to take place during the afternoon at Coogee, Bond and Manly's Aquariums, also at Sir Joseph Banks' pleasure grounds and every Sunday night at Solomon's Criterion Theatre at which the best artists to be had are heard and very often standing room only is not to be had.

The Selbon-Storks have just closed a highly successful season at the old Exhibition Building under engagement to Hiscocks, McMahon and Gaylord.

Charles Santley, the renowned English baritone, has lately given a series of concerts at the Protestant Hall, each one proving satisfactory, both financially and artistically.

Frank Clark, of the Victoria Hall, Melbourne, will appear in this city at the close of the present week with a new American and English company.

Skating rinks are, up to the present, doing remarkably well and killing all other indoor entertainments.

Adelaide will shortly be held by a new company coming out under engagement to Brough and Boucicault.

Billy Elton is playing The Jester with Williamson, Garner and Musgrove's Comic Opera company in Sydney.

MELBOURNE.

Jenny Lee and J. P. Burnett, English artists lately returned to Australia, are at present fulfilling an engagement at Princess Theatre, having been re-engaged lately by Arthur Garner in behalf of Williamson, Garner and Musgrove.

Alfred Dampier, as lessee of the Alexandra Theatre, is producing Crimes of Paris with Phil Bech Alfred Dampier and Lily Dampier in the cast. Business excellent.

Harry Richards is at St. George's Hall coining money with his new specialty company recently arrived.

The last half of Frank Clark's variety company is running Richards pretty close at the Victoria Hall.

At the Theatre Royal, Williamson, Garner and Musgrove's new dramatic company, engaged by Arthur Garner in Europe, is at present playing The Bells of Hase, here to packed houses. The Bells is taking with the public much better than the previous piece, viz., The Pointsman.

Katie Putnam, an American actress, is drawing crowded houses at the Opera House in Panchon.

George C. Miln, the American tragedian, is touring the Melbourne Provinces supported by Louise Jordan.

Harry and Charlie Coghill are touring the country districts of Victoria prior to a short season in Sydney.

The Cyclorama in Melbourne, representing the Battle of Waterloo, continues to draw thousands of visitors night and day. A. R.

HENRY ARTHUR JONES' new drama, The Middleman, will be produced at the Shaftesbury Theatre, London, about the 20th inst. Although touching incidentally on the question of capital and labor, the play, it is stated, does not attempt to solve any social or political problem. Its story is purely romantic, with a domestic interest, and a vivid coloring is said to be given to the action by the connecting of several of its leading characters with a popular art industry, in the picturesque atmosphere of which the chief scenes are laid. The leading part will be played by Mr. E. T. Willard, and he will be supported by Mr. Mackintosh (the original representative of Hoggard in Saints and Sinners) Mr. E. W. Gardner, Miss Maude Millett and Miss Annie Hughes.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ARNOLD-GRIFFIN CO.: Sedalia, Mo., Aug. 12—week.
AROUND THE WORLD CO.: Cincinnati, O., Aug. 26—week.
AFTER DARK CO.: Boston Aug. 16, 17.
ANNA BOYLE CO.: Port Jervis, N. Y., Aug. 26—week.
ADA GRAY CO.: Atlantic City, N. J., Sept. 2—week; Philadelphia 9—week.
AGNES HERNDON CO.: New York City Aug. 12—week.
A LEGAL DOCUMENT CO.: Cincinnati Sept. 5—week.
A MOUNTAIN PINK CO.: St. Louis, Mo., Oct. 20—week.
ANNIE PIXLEY CO.: Philadelphia Sept. 16—two weeks.
ARION COMEDY CO.: Pewanio, Mich., Aug. 14.
A ROYAL PAGE CO.: Fort Wayne, Ind., Aug. 14, Lima, O., 15, Mansfield 16, Massillon 17, Pittsburg, Pa., 19, Toledo, O., 26-28, Detroit, Mich., 29-31.
BOOTH-MODJESKA CO.: Pittsburg, Pa., Sept. 30.
BRIC-A-BRAC CO., New York City Aug 19—two weeks.
BOURSE THEATRE CO.: Bowling Green, Ky., Aug. 12—week; Elizabethtown 19—week; Nashville, Tenn., 26—week.
BLUEBEARD JR. CO.: Chicago June 10—indefinite.
CHIP O' THE OLD BLOCK CO.: Petosky, Mich., Aug. 14, Cheboygan 15, Alpena 16, Oscoda 17.
CHICAGO COMEDY CO.: Watseka, Ill., Aug. 12—week.
CHARLES WYNDHAM: Boston Oct. 7—four weeks.
CHAOS FLAT CO.: New Bedford, Mass., Sept. 9.
CAPTAIN SWIFT CO.: N. Y. City Aug. 26—week; Newark, N. J., Sept. 2—week.
CORSAIR CO.: Chicago Aug. 17—week.
CORA TANNER CO.: Yonkers, N. Y., Sept. 23, Bridgeport, Ct., 24, New Haven 23-25, Springfield, Mass., 26, Hartford, Ct., 27, 28, Newark, N. J., 30.
DRIFTING APART CO.: Troy, N. Y., Sept. 2—week.
DAN'L SULLY'S CO.: Springfield, O., Aug. 15, 16.
EDWIN BARBOUR CO.: Cincinnati, O., Sept. 2—week.
ESTELLE CLAYTON CO.: Buffalo, N. Y., Aug. 19—week.
EXILES CO.: Philadelphia, Pa., Sept. 2—week.
EVANS AND HOEY: San Francisco, Cal., Aug. 12.
EVANGELINE CO.: Boston, Mass., Sept. 2-7.
E. A. MCDOWELL CO.: St. John, N. B., July 8—indefinite.
EDWARD HARRIGAN'S CO.: San Francisco July 1—eight weeks.
FAT MEN'S CLUB: N. Y. City Sept. 16—week.
FERNCLIFFE CO.: N. Y. City Sept. 9—two weeks.
FAIRY'S WELL CO.: N. Y. City Sept. 9—two weeks.
FITZGERALD-LEWIS CO.: Findlay, O., Aug. 12—week.
FREDERICK WARDE: Pittsburg, Pa., Sept. 2—week.
FRANK MAYO CO.: Milwaukee, Wis., Aug. 19—week.
GRISMER-DAVIES CO.: San Francisco, Cal., Aug. 12-27.
GINGER SNAPS CO.: Cleveland, O., Sept. 9—week.
GEORGE OBER'S CO.: Toledo, O., Aug. 19.
GEORGE ROWE CO.: N. Y. City Sept. 2—week; Toronto, Can., 16—week.
GUS HOMER'S CO.: Erie, Pa., Aug. 17.
GEORGIE WOODTHORPE CO.: Spokane Falls, Wash., Aug. 12—two weeks.
HETTIE BERNARD-CHASE CO.: Chicago, Ill., July 5—indefinite.
HOLDEN COMEDY CO.: Angola, Ind., Aug. 19—week; Jackson, Mich., 26—week.
HELEN BLYTHE CO.: Hamilton, Can., Aug. 19.
HENRY E. DIXEY CO.: Boston, Mass., Sept. 2.
HELD BY THE ENEMY CO.: Providence, R. I., Sept. 2.
HALLEN AND HART CO.: Chicago, Aug. 26—week.
HANDS ACROSS THE SEA CO.: Philadelphia Sept. 2—two weeks; N. Y. City 16—two weeks.
HANS THE BOATMAN CO.: Chicago, Ill., Sept. 9—two weeks.
IRISH LUCK CO.: Paterson, N. J., Aug. 19—week.
J. H. STEVENS' CO.: N. Y. City Sept. 23—week.
JOSEPH MURPHY CO.: San Francisco, Cal., July 22—Aug. 17.
J. G. STUTTZ'S CO.: Deadwood, S. Dakota, Aug. 12 week.
JOHN DILLON CO.: Keokuk, Ia., Aug. 13-16, Quincy, Ill., 19-20.
KATE CLAXTON: N. Y. City, Aug. 5—indefinite.
KENDALS: N. Y. City Oct. 7—four weeks.
KIRALFY CO.: N. Y. City Aug. 19—four weeks.
KAJANKA CO.: Columbus, O., Sept. 16—week.
KICKS AND KISSES CO.: Boston Sept. 9—week.
LILLIAN KENNEDY: Williamsport, Pa., Sept. 7.
LOST IN AFRICA CO.: N. Y. City Sept. 2—two weeks.
LILLIAN LEWIS: N. Y. City Sept. 2—two weeks.
LOVE STORY CO.: N. Y. City Aug. 26—week.
LEWIS MORRISON: Brooklyn, E. D., Sept. 9—week.
LOST IN LONDON CO.: Waukegon, Ill., Aug. 14, Elgin 15, Beloit 16, Geneva, Ill., 17.
LOUIS JAMES: Bridgeport, Ct., Sept. 9, New Bedford, Mass., 10, Brockton 11, Lynn 12, Haverhill 13, Lowell 14, Boston 16—week.
LITTLE TRIXIE CO.: Owosso, Mich., Aug. 14.
LYCEUM THEATRE (Frohman's) CO.: Kansas City Aug. 12-14, Omaha 15-17, St. Paul 19—week; Minneapolis 26—week.
LIZZIE EVANS' CO.: Belfast, Me., Aug. 15, Bangor 16, 17, Boston 19—week, N. Y. City 26—week.
MONTE CRISTO (Fanny Lindon's) CO.: Mt. Clemens, Mich., Aug. 13-15, Flint 16, Lansing 17, Michigan City, Ind., 19, 20, Goshen 21, Benton Harbor 22-24.
MATTIE VICKERS CO.: Miles City, Mon., Aug. 19, Winnipeg, Can., 26-29.
MINNIE MADDERN: Philadelphia Sept. 30—week.
MUGGS' LANDING CO.: Manitowac, Wis., Aug. 27, Chicago Sept. 2—week.
MY PARTNER CO.: Albany, N. Y., Sept. 2—week.
MAY BRETONNE CO.: Mt. Pleasant, Ia., Aug. 26, 27, Keokuk 28, 29, Fort Madison 30, 31.
MEYSTAYER'S TOURISTS: Pittsburg, Aug. 19—week
MANKIND CO.: N. Y. City Aug. 19—four weeks.
MILTON NOBLES: Chicago Aug. 19—week.
MRS. RADA: Buffalo Sept. 2—week.
MARIE WAINWRIGHT: Chicago Aug. 26—two weeks.
MYRTLE PERRS CO.: Hoboken, N. J., Aug. 19—week.
MAUDE ATKINSON: Beardstown, Ill., Aug. 17, Vermont 19, Bushnell 20-24.
NELLIE MCHENRY CO.: Olean, N. Y., Sept. 9.
OUR BOARDING HOUSE: N. Y. City, Aug. 12—week.
OLD HOMESTEAD CO.: Baltimore, Sept. 2—week.
ONLY A FARMER'S DAUGHTER CO.: Chicago, Aug. 19—week.
OLD JED PROUTY CO.: Denver, Col., Aug. 12—week.
OLIVER WREN CO.: Malboro, N. Y. Aug. 20, Highland 21, Pine Hill 22, Griffins Corners 23, Hobart 24, Athens 26, Canajoharie 26, Frankfort 29, Richfield Springs 30, West Winfield 31.
ONE OF THE FINEST CO.: Montreal Aug. 12—week; Buffalo, N. Y., 19—week.
ONE OF THE BRAVEST CO.: Marysville, Cal., Aug. 15, Ashland 16.
P. P. BAKER CO.: Pittsburg, Pa., Sept. 2—week.
PAUL KAUVAR CO.: N. Y. City, Sept. 2—week.
POSSIBLE CASE CO.: Philadelphia, Sept. 2.—week.
PERRY BROS'. CO.: Dukes Centre, Pa., Aug 14, Rixford 15.
PECK'S BAD BOY CO.: Lowell, Mass., Aug. 17.
ROBERT DOWNING CO.: Detroit, Mich., Sept. 2—week; Grand Rapids 9, 10, Muskegon 11, Benton Harbor 12, Kalamazoo 13, Battle Creek 14, Lansing 16, Bay City 17.
ROLAND REED CO.: Boston, Aug. 19—2 weeks.
RAG BABY CO.: Brooklyn N. Y., Sept. 9—week.
RANCH 10 CO.: Rutland, Vt., Sept. 2.
RENTFROW'S PATHFINDERS: Council Bluffs, Ia., Aug. 12—week.
ROBERT MANTELL CO.: Reno Aug. 14, Salt Lake City 16.
REDMUND-BARRY CO.: Providence, R. I., Aug. 12—week.
ROSE COGHLAN CO.: San Francisco, Cal., Aug. 5—two weeks.
STUART-ROBSON CO.: Chicago, Sept. 20—two weeks.
SOL. SMITH RUSSELL CO.: New York City, Aug. 26—4 weeks.
SHENANDOAH CO.: N. Y. City, Sept. 9—2 weeks.
SILVER KING CO.: Milwaukee, Aug. 25.
SIBERIA CO.: Yonkers, N. Y., Sept. 9.
STILL ALARM CO.: N. Y. City, Aug. 26—2 weeks.
SALVINI: N. Y. City, Oct 7—4 weeks.
SI PERKIN'S CO.: Oshkosh, Wis., Aug. 13-17.
THE SON OF MONTE CRISTO CO.: Mt. Clemens, Mich., Aug. 14, 15, Flint 16, Lansing 17.
THE TWELVE TEMPTATIONS: Jamestown, Dak., Aug. 26, Winnipeg, Man., 19-24, Crookston, Dak., 25.
THE DARK SIDE OF A GREAT CITY CO.: N. Y. City, Aug. 19—week.
TERRELL'S COMEDY CO.: Augola, N. Y., Aug. 12—week.
THE BLUE AND THE GRAY CO.: N. Y. City, Sept. 2—week; Hoboken, N. J., 9—week.
TIME WILL TELL CO.: New Haven, Conn., Aug. 12.
TWO OLD CRONIES CO.: Yonkers, N. Y., Sept. 2.
THE GREAT METROPOLIS CO.: New York City Aug. 12—4 weeks.
THE SPIDER AND THE FLY CO.: Trenton, N. J., Sept. 20, Toronto, Can., 23—week.
THE STOWAWAY CO.: Philadelphia, Aug. 17—week; San Francisco, Sept. 2.
THE LION AND THE LAMB CO.: N. Y. City Aug. 5—two weeks.
THE NOBLE OUTCAST CO.: Amboy, Ill., Aug. 14, Freeport 15, Schoulsburg, Wis., 16, Dubuque, Ia., 17, Cedar Rapids 19, Cedar Falls 20, 21, Oskaloosa 22, 23, Centreville, Ia., 25, Des Moines 30, 31.
UNCLE TOM'S CABIN (Stetson's) CO.: Rockland, Me., Aug. 4.
UNCLE TOM'S CABIN (New Orleans) CO.: Friendship, N. Y., Aug. 17, Belmont 19, Andover 20, Alisto 21, Addison 22.
ULLIE AKERSTROM CO.: Chicago, Ill., Aug. 12—two weeks; Wheeling, W. Va., 26-28, Cumberland, Md., 29, 30.
VICTORIA VOKES: Philadelphia Sept. 16—two weeks.
W. J. SCANLAN CO.: Cleveland, O., Sept. 2, week.
WILLIAM TERRISS' CO.: N. Y. City Oct. 7—two weeks.
W. H. CRANE: Chicago, Ill., Sept. 16—two weeks.
WILSON BARRETT CO.: Boston, Mass., Oct. 14—two weeks.
WILL O' THE WISP CO.: Waterbury, Conn., Aug. 26
WOMAN AGAINST WOMAN CO.: Cleveland, O., Aug. 19—week; Chicago 26—week.
WAIFS OF NEW YORK CO.: Philadelphia Sept. 16—week; Pittsburg 23—week; Cincinnati 30—week.
ZIG-ZAG CO.: N. Y. City Sept. 2—two weeks.

OPERA AND CONCERT COMPANIES.

AMBERG OPERA CO.: N. Y. City July 29—indefinite.
CARLETON OPERA CO.: Philadelphia Sept. 23—four weeks.
DUFF'S OPERA CO.: N. Y. City Aug. 26—four weeks
HINRICH'S OPERA CO.: Philadelphia July 29—indefinite.
KING COLE CO.: Chicago Aug. 5—indefinite.
MORRISSEY OPERA CO.: Atlantic City, N. J., July 29—indefinite.
MACCOLLIN OPERA CO.: Dallas, Tex., July 1—indefinite.
MCCAULL'S CO.: N. Y. City March 12—indefinite.
MORCROSS OPERA CO.: Chicago, July 29—indefinite.
MOSS FAMILY: Beacon, Mich., Aug. 14, Michigamme 15, Pequannig 16, Hancock 17, Ashland, Wis., 19, Bayfield 20, Washburn 21, Hayward 22, West Superior 23, 24, N. P. Junction, Minn., 26, Aitken 28, Verndale 29, Wadena 30, Red Lake Falls 31.
SAID PASHA OPERA CO.: St. Louis, Mo., June 29—indefinite.
SPENCER OPERA CO.: Cincinnati, July 29—indefinite.
THE OOLAH CO.: N. Y. City—indefinite.
THE BRIGANDS: N. Y. City—indefinite.
WILBUR OPERA CO.: Philadelphia Aug. 19—week.

VARIETY COMPANIES.

GUS HILLS'S CO.: San Francisco, Cal., Aug. 5—two weeks.
LILLY CLAY'S CO.: Hastings, Neb., Aug. 14, Lincoln 15, Omaha 16, Des Moines, Ia., 17.
NEW PHANTASMA: Mansfield, O., Aug. 14, Mt. Vernon 15, 16, Newark 17.
STEWART AND BOWERS' CO.: Huntsville, Ala., Aug. 14, 15, Columbia, Tenn., 16, 17.

MINSTRELS.

ALLEN'S MINSTRELS: Chicago, Aug. 12—week.
FIELD'S MINSTRELS: Fostoria, O., Aug. 15, Ypsilanti, Mich., 16, Pontiac 17.
GEORGE WILSON'S MINSTRELS: Scranton, Pa., Aug. 14, Easton 15, Trenton, N. J., 16, Wilmington, Del., 17.
GORMAN'S MINSTRELS: Boston Aug. 12—week; Providence, R. I., 26-21, Brockton, 22, Manchester, N. H., 23, Lewiston, Me., 24, Bangor 26, Portland 27, Portsmouth N. H., 28, Nashua 29, Haverhill 31.
HAVERLY-CLEVELAND MINSTRELS: Cumberland, Md., Aug. 14, Pittsburg, Pa., 15-23, Wheeling, 19, Zanesville 20, Columbus 21, Springfield 22, Indianapolis 23, Dayton 24.
HAVERLY-CLEVELAND MINSTRELS: Mankato, Minn., Aug. 14, Stillwater 15, Chippewa Falls, Wis., 16, Eau Claire 17, Minneapolis, Minn., 19—week, St. Paul 26—week.
MCCABE AND YOUNG'S MINSTRELS: Virginia, Ill., Aug. 19, Beardstown 20, Galesburg 22, Ottawa 26, Aurora 27, Syracuse 28.
THOMAS' MINSTRELS: Atlantic City, N. J.,—indefinite.
WAGNER'S MINSTRELS: Rome, N. Y., Aug. 20, Buffalo Sept. 5-7.

CIRCUSES.

BARNUM-BAILEY CIRCUS: Binghamton N. Y., Aug. 14, Cortland 15, Norwich 16, Oneida 17, Oswego 19, Watertown 20, Ogdensburg 21, Governeur 23, Montreal 24.
BRISTOL'S CIRCUS: Springfield, Mass., Aug. 12—week.
FOREPAUGH'S CIRCUS: Red Wing, Minn., Aug. 14, Winona 15, Rochester 16.
GREGORY AND D'ALMA'S CIRCUS: Waynesburg, Pa., Aug. 14, Carmichael 15, Sandy Plains 16, Brownsville 17.
HARRIS' CIRCUS: La Crosse, Wis., Aug. 14, Winona, Minn., 15-17.
HUNTING'S CIRCUS: Newark, N. J., Aug. 12—week.
LOCKE'S CIRCUS: Ashley, Mich., Aug. 14, Elsie 15.
LOWANDE'S CIRCUS: Easton, Pa., Aug. 14, 15, Bethlehem 16, 17.
MAIN'S CIRCUS: Ellsworth, Me., Aug. 14, 15.
NEW YORK CIRCUS: New York City—indefinite.
RINGLING BROS.' CIRCUS: Carbondale, Pa., Aug. 14, Marion 15, Benton 16, McLeansboro 17, Enfield 19, Carmi 20, Grayville 21, Fairfield 22, Flora 23.
ROBINSON'S CIRCUS: Wooster, O., Aug. 14, Bucyrus 15.
SELLS BROS.' CIRCUS: Hutchinson, Kas., Aug. 14, Newton 15, Osage City 16, Topeka 17, Kansas City, Mo., 19, Lawrence, Kas., 20, Abilene 21, Clay Centre 22, Concordia 23, Washington 24, Sedalia, Mo., 26, Lexington 27, Marshall 28, Boonville 29, Moberly 30, Columbia 31.
WHITNEY FAMILY: New London, O., Aug. 14, Greenwich 15, Shiloh 16, Plymouth 17.

MISCELLANEOUS.

HUBER'S PAVILION: Fulton, Mo., Aug. 13—17.
MARSHALL P. WILDER: Sharon Springs, N. Y., Aug. 14, Lake George 15, Mount McGregor 16, Saratoga Springs 17, Black Rock Beach, Conn., 19, Saybrooke Point 20, New London 21, Shelter Island, N. Y., 22, Narragansett Pier, R. I., 23, Newport 24, Wellesly, Mass., 26, Jackson, N. H., 27, Maplewood 28, Jefferson 29, Cushing's Island, Me., 30, Bar Harbor 31.
MONTFORD ART EXHIBITION: Ottawa, Can., July 15—indefinite.
ROBINSON'S FLOATING PALACES: Peoria, Ill., Aug. 14, 15, Chillicothe 16, Lacon 17.
VENETIAN TROUBADOURS: Hot Springs, Ark., Aug. 14-26, Little Rock 17-20.
WALLACE'S MUSEUM: Burlington, Vt., Aug. 12—week.

A SENSIBLE VIEW.

A MIRROR representative, while in an up-town business office last week, heard a prominent traveling manager say that he would not, under any circumstances, engage married couples as members of his company.

"Why?" asked Milton Noble, who had just been recommending an estimable and talented married couple.

"Well, I don't exactly know why, but I wouldn't. In the first place, one is sure to kick when the other does, and maybe both leave you in the lurch."

"Actors, as a rule, seldom care to leave a company before the close of the season without good cause," suggested Nobles; "they can't afford it."

"Then again," said the manager, "one or the other is sure to be a duffer."

"Not necessarily," replied Nobles, "but admitting that condition to frequently exist you should, in such cases, base your objections upon professional grounds, not social ones. So far you have given no sensible reason for your broad general statement."

The manager being closely pressed found himself unable to give any real reason excepting a traditional prejudice.

"During my fifteen years' management," continued Mr. Nobles, "there has scarcely been a season in which I have not had a man and wife as members of my company. Their ability being equal, I prefer them to single people; indeed, I will accept a comparatively weak performer on one side of the family for the sake of having intelligent and congenial married people in the company. I have probably had fewer social ructions or scandals in my companies than any manager traveling, and the few that I have had have been brought about by single people, or if married, traveling singly.

"You may put me down as the one manager in the profession who, other things being equal, will always give preference to men and their wives in making up my company. I know the feeling among managers who could give an honest, dignified and manly reason for his prejudice, or a reason that would do him any credit as a man or a manager."

THE DRAMA IN HOLLAND.

AMSTERDAM, July 31, 1889.

Among the new plays that have lately been given by the Royal Dramatic company is a comedy from the German, entitled Geniale Kinderen (freely translated, Talented Children). The comedy, or rather comedy-farce, is essentially Teutonic in its construction and situations, as the argument treats of a subject greatly *en vogue* in Germany, the desire of some parents to see their children famous in the realm of art. In this case it is the mother who is troubled by artistic aspirations for her children, longing to have them acquire renown. Her "great expectations" are, however, reduced to naught, for the son, instead of becoming a second Watchel, as she fondly hoped, declares he feels no calling for the "singing profession" and turns architect, much to the delight of the papa, who is decidedly "un" artistic" in his tastes and inclinations. This is, of course, disappointment No. one. Then follows No. two, the daughter who was destined to be a prima donna of the first water, according to mamma's illusions, makes much of a slight impediment that comes in the way for her début, and confesses that she had only consented to this début to please her mamma, but that she prefers a quiet home life with the young man to whom she is engaged. The artistically inclined mamma is finally cured of her mania by a timely lesson from a well-meaning friend, and her eyes are at last opened to the truth that artists cannot be made by force. The comedy is weak in construction, but it has some amusing scenes, and was very well acted. The scene in the first act where, during the reception given in honor of the son's return from his studies abroad, it is made patent that he has won a diploma, but as an architect and not as a singer, where the expectant mamma receives her first "crusher," offers a number of good situations. Mrs. de Vries as the mamma acted with spirit. Mrs. Stoetz gave much prominence to the part of the backbiting, intermeddling Baroness, but true artist that she is, did not give way to the exaggeration of which the part is so susceptible. Mrs. Paurvels and Miss Lorjé were very satisfactory in their alloted roles. Mr. Morin was, as usual, in his place as the *raisonneur*, and was the sterling actor the public knows and appreciates. A revival of the French comedy, Uns Fille de Trente Ans, is in rehearsal by the Royal Dramatic company. The company's Summer season at the Plantage Theatre continues a month longer, the regular Fall season at the City Theatre beginning on Sept. 1.

"Still another and yet they come." This can, indeed, be said of the productions at the Frascati Theatre, for as a rule Messrs. Prot have but successes to chronicle in the annals of their cosy resort. The new comic opera, De Wondervogel (The Wonder Bird), which has been put on, is an unmistakable success and draws crowded houses nightly. De Wondervogel is a Dutch adaptation of Lecocq's Oiseau Bleu, and has never been heard here, not even in the original. The operetta, though not the equal of Le Petit Duc and La Mascotte, which to my mind are the gems of Lecocq, and which have the best libretti as well, still has many charming melodies, and the text affords a goodly number of comical situations. The action takes place in Italy, in the environs of Florence in 1535. The "Wonder Bird" is no other than Rosa, a young peasant girl, who performs the part of good genius to her young master Stenio Strozzi, and unknown to him, protects him and leads him out of all sorts of difficulties. Taking advantage of a legend existing in the Strozzi family concerning a charmed bird that always sings when any member of the family is in trouble, and in his song informs the person in a quandary what is to be done. Rosa repeatedly assumes the role of the wonderful bird, and hidden in a tree or behind a bush, gives Stenio advice and counsel. Her disinterested love for her young master goes so far that she is even ready to sacrifice her own wishes to his and tries to further his marriage with the damsel with whom Stenio fancies himself to be in love. Of course Rosa's artifice is at last discovered and Stenio, touched by such devotion, comes to the conclusion that he really loves Rosa and Rosa alone and not the young lady whom he had taken such pains to capture. He marries his Rosa therefore, and cedes Arabella, his former flame, to Cæsar Cavalcanti, his ex-rival. The broad, comic element is furnished by the banker Bricoli, the father of Arabella, a poltroon and a would-be politician, whose only principle is adhesion to the winning party, and Beppo, a simple, good-hearted peasant boy, foster-brother of Rosa, for whom he, of course, cherishes an unrequited passion.

The operetta was capitally interpreted and given with enviable *entrainement*. All the characters were done full justice to and I doubt whether the roles of Stenio, Bricoli and Beppo could have been better done. Mrs. Buderman as the young Stenio was in truth irresistible, being, as one of the daily papers well said, *à croquer*. She looked charming and acted with rare grace and abandon, first as the bashful student fresh from college, who does not know what love is, and then as the dashing, gallant young nobleman and captain of a regiment. Her numbers were exquisitely sung, in particular the legend of the Wonder Bird in the first act. Mrs. Heilbron as Rosa was painstaking and most acceptable, especially in the vocal portion of her role. Mrs. Culp, though rather too mature for the fair Arabella, deserves mention for her share in the duet with Stenio. Messrs. Kreeft and Kelly as Bricoli and Beppo respectively, were splendid. Both these excellent comedians acted with a humor that was simply infectious; their byplay and business were capital, and kept the audience in a continual roar. Mr. Kreeft has a laughing song in the second act which brings down the house every night, and which, by the way, is anything but easy, yet at the same time one of the best things in its style that I have seen for some time. Mr. Van Beem was manly as Cæsar Cavalcanti. The finale of the first act is very catching, and in the third act there is a sort of conspirator's chorus that is quaint and original. The costumes were, as usual at Frascati's, appropriate and tasteful. The scenery brought Mr. Prot, jr., several recalls. Erminie is to be the next production.

Last week the Singers' Festival was held at the New Concert Building. The festival lasted three days, beginning with Saturday and ending on Monday. Saturday evening there was a public rehearsal; Sunday, concert in the afternoon and evening, and Monday, concert in the hall and afterwards illumination and Vauxhall in the gardens attached to the concert building, the whole concluding with a grand ball which lasted until the "wee sma' hours" of the morning. The festival was quite an event, as not only the leading choral societies of Amsterdam, such as Euterpe, Amicitiæ, Amstel's Chorus and others took part, but also several societies from other cities, among them the Crescendo of Haarlem, Orpheus of Schiedam, the members coming expressly to Amsterdam for the occasion. There were several numbers for the different societies, while on Sunday evening two cantatas Vondel, composed by Richard Hol, and Ons Hollandsch, by Bernard Zweers (both native composers), were sung by all the societies combined, 300 voices strong. The soloists were Miss Dyna Beumer, the cantatrice of whom I spoke in connection with one of the first concerts in the building last Winter. Mr. Orelio, the popular baritone and member of Manager De Groot's Dutch Opera company, of the Park Theatre, and Mr. Rogmans, who is considered *the* tenor here for concerts and oratorios. These artists not only sang the solo parts in the cantata of Vondel, but numbers alone. There were two leaders of orchestra, Mr. Kes, the able director of the regular orchestra of the Concert Building, and Mr. Bernard Zweers, who directed his own cantata in person.

This week the Concert Building is occupied by the well-known Strauss Orchestra, under the biton of Edward Strauss, the son of the waltz king, Johann Strauss. The son trades on the reputation left to the name of Strauss by the father, and it is this undoubtedly that contributes principally to the success of the orchestra, which is a very fair one, but not better than the good orchestras in every large city. The musicians play with ensemble, are well drilled and interpret the music of Strauss *par excellence*, but the calibre of the orchestra in its entirety is not for other music; without even taking the strictly classical music as standard, but operatic selections, as, for instance, a Potpourri from Carmen, which was on the programme the evening of the first concert, are not given half as effectively as by other orchestras. Of course the Strauss waltzes and potpourris from the Strauss operettas were all that could be desired in their class; the tuneful, merry music was rendered with a lightness and *verve* that made one involuntarily keep time with feet and head, it being all that the true lovers of dancing could do to remain in their seats and not commence waltzing.

A. J. G.

LETTERS TO THE EDITOR.

AT LOGGERHEADS.

NEW YORK, Aug. 12, 1889.

To the Editor of the Dramatic Mirror:

SIR.—As you mentioned the fact of my intention to produce a play in which Gertie Homan was to star, I state now that Mrs. Lillie's play will be produced without Gertie being in the cast. The parents of stage children are very apt to have little or no idea of the value of a contract, and are apt to listen to the last man that talks. I had intended to back the child—and well, as I could afford it—and for the child's sake I am extremely sorry I cannot consistently do so now. But getting tired of living in uncertainty as to what the family would do next—or whether they were going to keep *any* of their agreements with me or not—and not thinking the child worth going to law about, I got out—and Gertie Homan will not be in the play. Yours very respectfully,

WILLIAM ROBERT PIKE.

NO BURGLAR IN THEIRS.

NEW YORK, Aug. 12, 1889.

To the Editor of the Dramatic Mirror:

SIR.—In the daily papers it is stated that an individual calling himself Fred Goldthwaite, has been arrested in Brooklyn charged with burglary, and that he claims to be the leading man of The Myrtle Perns company. Will you kindly deny the assertion? He is not, nor was he ever, engaged for any position in our company. Besides, we never interfere with any man's business. I am not a "play pirate" nor an "idea pirate." To the manager of The Stowaway belongs the credit of bringing burglars into the dramatic business as a novelty. I am not infringing on their ideas. We open at the People's Theatre on Aug. 17, minus burglars, pickpockets, etc.—only a plain dramatic company.

Yours truly,

MARKS AND CARON, Managers.

A QUESTION OF ETIQUETTE.

NEW YORK, Aug. 13, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Something happened to me the other day that fairly dazed me. I hardly know what I did, and in fact I don't know now what I should have done. That's the reason why I write to you. I should like to have you tell me, if you will. I should like to know, too, whether you think the reproof I got was merited.

This is the way it was: I was walking down Broadway, when I met a gentleman I know very well and his daughter, with whom I have a slight acquaintance. Of course I raised my hat to them as we stopped to chat for a few minutes, but I kept my cigar in my mouth. Imagine, if you can, my confusion when the gentleman turned to his daughter and said very quietly: "Daughter, this young gentleman doesn't know how ill-bred and disrespectful it is for him to stand here and talk to us with a cigar in his mouth. If he did he wouldn't do it; you must excuse him." What I should most like to know is whether the gentleman was justified in doing as he did.

X. Y. Z.

MATTERS OF FACT.

Manager L. L. Tilden, of the Atlantic Opera House, Atlantic, Iowa, has choice open time for good attractions throughout the coming season. Pirates are requested to steer clear of this house.

Gabrielle Du Sauld, now with The Lion and the Lamb, and who made a decided hit in that piece in the part of the French ballet dancer, will be at liberty after Aug. 17.

Wills, Henshaw and Ten Broeck's Two Old Cronies company is called at No. 52 Union Square, New York, on Monday, Aug. 19.

The Little Rascal, a new musical farce-comedy, is for sale. Address THE DRAMATIC MIRROR.

A special meeting of the Actors' Fund will be held at the rooms of the Fund, No. 145 Fifth Avenue, on Monday, Sept. 9, at 2 P. M., to consider an amendment to section 7 of the By-Laws governing the mode of election of officers and trustees.

The Two Johns Comedy company is called at Proctor's Novelty Theatre, Brooklyn, E. D., on Wednesday, Aug. 21, at 10 A. M.

The Irish Hearts of Old company is called at the Grand Opera House, New Orleans, Aug. 25, at 10 A. M.

The U. S. Mail company is called at Adelphi Hall, No. 201 West Fifty second Street, New York, on Monday, Aug. 19, at 2 P. M.

Fair dates, Sept 24, 25, 26 are open to good attractions at Seely's Opera House, Wahpeton, North Dakota. No pirates or cheap companies are wanted.

A first-class attraction is wanted for Thanksgiving Day by L. F. Walters, the lessee and manager of New Opera House, Bethlehem, Pa.

Edwards and McDowell's Muggs' Landing company is called on Monday, Aug. 19, on the stage of the People's Theatre, Chicago, at 10 A. M.

Louis Eagan has been engaged for the part of Ralph Dotheboy in Three Wives to One Husband.

Mrs. E. A. Eberle, who may be engaged for old women and characters, is at liberty. Her permanent address is Box 32, Chatham, N. Y.

"Gilt-Edge," care of this office, has an opening for a talented lady or gentleman, who can invest $2,000 in a theatrical enterprise.

The New York and Massachusetts Granite Works, 1146 Broadway, New York, have a million dollars' worth of monuments of all kinds which they will sell at cost.

A young man is wanted to take charge of box-office and advertising of a Brooklyn theatre.

Manager Harry W. Williamson, of the Academy of Music, Cumberland, Md., wants a first-class comedy or operatic company with repertoire for at least three nights during the Centennial in that town, Sept. 23, 24, 25, and also attractions for Dec. 23 and Jan. 2.

Lilly Clay's Colossal Gaiety company is reported to have made a signal success in San Francisco, where it is claimed that this organization played to larger receipts than any other attraction at 25c., 50c., 75c., and $1. It is said that the company packed the vast auditorium of the Grand Opera House nightly during their San Francisco engagement. Unlike similar organizations, it is claimed that there is nothing objectionable in the entertainment. Manager Sam T. Jack warns imitators and pirates not to purloin the first part of the Lilly Clay performance entitled "Beauty in Dreamland; or, Pearls of the Orient," as it is copyrighted, and infringers will be prosecuted by Howe and Hummel.

The Criterion Theatre, Brooklyn, is undergoing extensive alterations and a number of improvements are being made. New scenery is being painted and new properties provided. The owner will control the management of the house, and it will be made the Madison Square or society theatre of Brooklyn. The regular season will open Sept. 23 with Minnie Maddern in Feather Brain, to be followed with Rice's Evangeline. Time is now being booked for first-class attractions only, for which liberal terms will be made. Managers are requested to address Howard A. Knudson, manager, or New York representative, Frohman's, 1267 Broadway.

House lots will be given away for a short time only to reliable people. The property is situated in the pine-clad highlands of New Jersey, on railroad and near the sea. Call at or address Room F, 111 Broadway, New York.

A good attraction on a certainty is wanted for the initial opening of the New Grand Opera House, Johnstown, N. Y. The house will be opened Oct. 28, and attractions are wanted for that week. Managers will please address C. H. Ball, Secretary New Grand Opera House Company, Johnstown, N. Y.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Armstrong, Kirk
Arnot, Louise (Mgr.)
A Soap Bubble (Mgr.)
Andrews, Lillian
Adams, Justin
Avery, E.
Arnold, Hattie
Abrams, E.
Alter Lottie
Anderson, A. B.
Anderson, Julia
Allemand, Pauline
Barry, F. P.
Bergman, Chas. E.
Blackburn, Mrs. M. C.
Bertram, Chas.
Bernard, Fannie G.
Backus, P. F.
Butler, C. W.
Bennett, Wm.
Barnabee, H. C.
Bennett and Moulton (Mgr.)
Beaudet, Rose
Beckert, Sidney
Bartells, Lulu
Baker, Geo. A.
Brocolini, S.
Bolton, Wm. H.
Bloom, L.
Bowman, Miss G.
Burnside, W. T.
Burrill, May L.
Browne, J. H.
Boyle, Anna
Black, Wm.
Bradon, Ed. D.
Benedict, A. S.
Bowman, F.
Bryton, Fred.
Bucchler, Robert
Cook, E. W.
Chanfrau, Henry
Cross, E. J.
Clemens, Clay
Carter, Carrie
Clark, Wilfred
Chapman, Ed.
Clayburg, Ed.
Clayton, Estelle
Carr, Jas.
Castleton, Kate (Mgr.)
Campbell, Isabel
Conried, H.
Carlisle, May
Cameron, Josephine
Capp, J. W.
Duffield, H. S.
Day, Marie L.
Drew, John
Dorner, A. C.
Daly, M. C.
Douglass, Byron
Dingle, Mamie
Deaves, Ed.
Duffy, Clarence
Douglass, E. W.
De Bube, Theo.
Denton, Geo. C.
Dowling, J. J.
Depew, Henry
Eyre, Sophie
Ehert, Louise
Erwood, R. J.
Finch, Alice
Florence, Neil
Foster, Mr.
Fontelle, Chas.
Francoeur, J. M.
Fay, Mrs. Hugh
Firmin, Kate
Forsythe, Kate
Forman and Morton
Fleming, Carroll
Fischer, P. D.
Frear, F. H.
Garren, Wm.
Grau, Matt L.
Gervayre, Ed.
Gardiner, C. A.
Grayham, R. J.
Goldsworth, Dora
Grath, J. W.
Gould, Jessie
Gray, Alice
Goodwin, Myra
Graham, C.
Gilbert, Miss
Harrison, D. B.
Holmes, Sara
Hall, John S.
Hillis, O'Kane
Hagger, Emma
Hague, John W.
Haven, F. P.
Harvey, S.
Hall, Miss P.
Hudson, Robert C.
Holmes, Chas. N.
Hanlon Bros.
Haret, Ed.
Hill, Fred. L.
Hoffmann, Hortense
Johnson, L.
Jessel, Jos.
Johnston, Wm. J.
Jefferson, Chas.
Johnson, F. W.
Jefferson, Frank
Johnson, G. D.
Jeffreys, Ida
Kelly, Jas. E.
Knight, Mrs. G. S. (Mgr.)
Kennedy, Lillian (Mgr.)
Kent, F. L.
Klein, Chas.
Kusell, Leon
Kendal, Ezra F.
Leland, Ed
Litta, Louise
Langdon, Harry
Leatock, Geo. F.
Landsman, Mrs. F. A.
Lindsay, Helene
Modlinger, Lud
McClelland, Allen
Myatt, Florence
McGill, Gertie
Mack, J. H.
Manchester, Robt.
McCormack, Loudon
Morrison, Louis
Maynard, Alice
Mills and Barton
McAuley, Rachel
McGregor, Anna
Martin, Thos.
Martin, Helene
Marsh, F. P.
Maurice, L.
McIntyre, Miss F.
Macon, H.
Mercer, A.
Marriot, Chas.
Norton, J. W.
Newell, U. D.
O'Ireson, F.
Odegard, Flora
Ormond, Gladys
Owen, W. R.
Plympton, Chas.
Price, Katherine
Peltzer, Ida
Phelps, L. M.
Powers, W. H.
Polk, J. B. (Mgr.)
Putnam, Katie (Mgr)
Phelan, Ed.
Biddy, Jas.
Rehan, Arthur
Robinson, Wm.
Rehan, Arthur (Mgr.)
Ratcliffe, Ed. J.
Ryley, John
Rosenberg, Max
Royle, Edwin
Roberts, Al.
Russell, John
Ringwood, S.
Ryley, Thos. W.
Russell, Sol S.
Strakosh, Mrs. C.
Shackford, Chas. L.
Skinner, H. H.
Sloan, Harry
Sampson, Will C.
Sherwood, Miss A.
Sparks, John G.
St. Quinten, Miss
Sanford, Jack
Sasson, Bessie
Stringham, Sadie
Stevens, J. A.
Sturges, C. R.
Slocum, F. A.
Stahl, Richard
Slocum, John P.
Tillotson, E. W.
Tyrell, Inigo
Thorpe, Chas. R.
Thorne, Edwin
Torriona, C. F.
Trust, D. W.
Timberman, Mary
Upham, G. B.
Van Tassel, Cora (Mgr.)
Vanderfelt, E. H.
Van Name, Miss V.
Vroom, F.
Varrell, Minnie
Williams, Sally
Waldron, A.
White, Chas.
Williams, Harry
Williams, Barton
Wallick, Jas. H.
Watcham, Harry
Wolte, J. H.
Waldo, Mrs. H.
Whytal, Russ
Wayne, Robt.
White, Lavinia

MRS. P. A. WARNER, of East Saginaw, Mich., has sent to THE MIRROR some curious specimens of wampum, of which a quantity has been received by her from a friend in Indian Territory. Mrs. Warner writes: "Wampum is a rare sea shell, an inch or more in length, about twice the size in circumference of a knitting needle, tapering, slightly bent and hollow. The value of each piece to the Indians was four cents. This wampum originally dates back 300 years. It was the first money the Indians of America had. Any of THE MIRROR'S readers who would like a piece may have it and welcome by sending a stamp to pay the postage, as I have more of it than I care for."

WILLIAM H. CRANE will open his season at the Chicago Opera House Sept. 16 in On Probation, the new comedy by Brander Matthews and George H. Jessop. David D. Lloyd's new play, The Senator, will be produced by Mr. Crane in Boston about the middle of November, and on January 20 an eight-weeks' engagement will begin at the Star Theatre.

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THE MAGIC CITY

Those who have followed its history for the past year know of how it started from nothing, an obscure spot in the pine wilderness of New Jersey.

THAT WAS A YEAR AGO.

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The piney balsamic air of Paisley is wonderfully curative and the water is simply delicious. It has no lowland and is very beautiful. It is only 28 miles from Philadelphia and near to New York, and two new railroads are coming to it.

AN ELYSIUM FOR THE WEAK LUNGED at your very doors.

Lots in this city of magic growth sold a year ago for $5 each.

Now they range from $15 to $75 each, and in another year will be worth $100.

An hotel, post-office, factory and residences are built and occupied, and THIRTY MILES of streets have been cut out.

CONSERVATORIES OF MUSIC AND SEMINARIES are planned or contracted for, and the place will soon be a fashionable centre.

On AUGUST 1 we will

Open Up a New Division in Paisley,

and will begin this part, as before, at gift prices. It succeeded before, it must be doubly attractive now. We sold nearly 3,000 lots in a year. Now we shall let a few of these new lots go in the same way. We will sell the first few as follows:

TWO LOTS FOR $15.00
FOUR " " $25.00

Remember, this gives you a clear title, without conditions or restrictions. Four choice lots near the grand main street for $25. No further charge. Or YOU MAY HAVE TWO for $15.

Lots in the main village this week as follows:

CHOICE LOCATIONS, $15 EACH.
CORNER VILLA PLOTS OF 2 LOTS, $70.

N. B.—We will sell similar corner plots in the new addition a few blocks further along the beautiful main street, and only a block away from it, for $25 to $30 each. In a year they will be as valuable as the others.

All remittances should be by registered letter or Post Office order.

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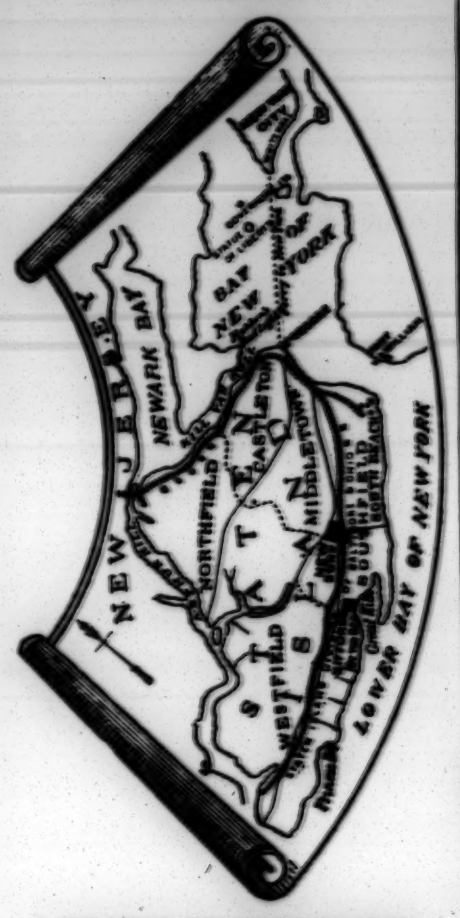
HISTORY.

It was Indian, (Aquehonga Manacknong, the place of bad woods,) later it was Dutch, (Staaten Eylandt, the island of the States,) still later English, (Staten Island,) later still. American with its English name, and now it is almost everything, as all America is. But it was, is, and ever will be, the county of the most varied beauty in all the State of New York.

MAP OF STATEN ISLAND.



A QUAINT ADVERTISEMENT.

It must have been a real estate agent who wrote in 1788, that "the healthy and clear westerly breezes on the one side, and the thick, southerly atmosphere, abstracted by a ridge of hills on the other side, make it so healthy that it must induce gentlemen of fortune to purchase, who wish to lengthen out their days and enjoy all the temporal happiness this life can afford.

At any rate it is a fact—vouched for by Richard M. Bayles in his History of Richmond County—that "there are few localities on the Continent where the number of instances of extreme longevity, in proportion to the population, can be equalled."

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NIEUWE DORP

is the Dutch for Newtown, and was used to distinguish it from the Oude Dorp or the old town. New Dorp is first mentioned in the chronicles in 1676, as being visited by some Dutch explorers. In 1703 the Moravian Church was built, one of the founders being the father of Commodore Vanderbilt. In 1842 William H. Vanderbilt moved to his farm at New Dorp, and such is substantially the history of the place.

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Eighty acres of farm land—almost adjoining the Vanderbilt property, and a mile from the lower bay—for a start. How it has blossomed! New houses, new streets—for the houses were ahead of the streets, except on paper—new depot, in fact a new town, indeed. This means that the bees are swarming from the old hive—such an overcrowded one—the New York hive, and are coming to make homes with us. Homes dedicated to health and happiness. Such is the record of New Dorp's newness.

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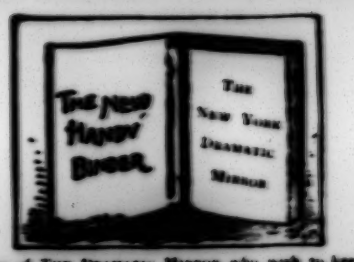

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To reliable people, for a short time only. HOUSE LOTS, 25x150 feet, free and clear, ON RAILROAD, in New Jersey. Choice climate. SEA AIR and HEALTH-GIVING PINE TREES, superior high and dry soil; you are not obliged to build; taxes paid; no assessments. Room F, 111 Broadway, New York; 65 Court St., Brooklyn; 25 Montgomery St., Jersey City, and 750 Broad St., Newark, N. J.

IN A MANAGER'S OFFICE.

The other day I stopped at No. — Broadway. Just outside the manager's office I found a little maid. A very little maid, no older than eight, dressed in a quaint little gown that hung to her heels, and with her bushy, dark hair pushed in front of her cap-strings and so close about her face.

It was an anxious, wee face, too, with all the sad appeal in it of pale cheeks and solemn eyes.

I looked about for the mother.

The little one said promptly, in a full, high voice:

"Will you please knock for me?"

"Knock for you, my dear?"

"Yes—on the door, I make so little noise, and I know managers hate to have people come in without knocking." There was an odd pathos about her level voice with its little dip here and there of emphasis.

I knocked. As a rather short "come in" followed, the little one caught her breath, then she pushed open the door and went in, I close behind.

"Good morning, Miss Jones," said Mr. Mathews cordially, "what is wanted?"

"The little maid knocked," I returned. Again I heard a pitiful catch of breath from the child, and she took a step forward.

Mr. Mathews looked at me inquiringly. The baby, intercepting the look, spoke hastily:

"I didn't come with the lady; I came by myself."

I nodded, and Mr. Mathews, rather at a loss, said:

"Indeed, dear?"

"You are Mr. Thomas, aren't you?" went on the little girl.

"No, I am Mr. Mathews."

"Oh! You are the manager then?"

"Of what, dear?"

"Of The Burglar."

"Yes, child. Mr. Thomas is the author. Did you want to see him?"

"I suppose I can talk to you just as well," returned the child, her colorless voice and earnest eyes robbing the speech of anything like humor.

"Won't you sit down, dear?" said Mr. Mathews, in a rapidly softening tone.

"Thank you, sir." She hitched herself on to a chair, caught the heels of her wee, buckled shoes in the round, planted her little, silk parasol firmly, and holding tight to the handle, went on after an almost successfully concealed gasp of nervousness.

"I hear you want a new Editha for the road and I should like to play the part." My chair dropped to the floor. I picked it up as quietly as possible and looked at Mr. Mathews. He was leaning forward, his eyes rather shiny.

"You would like to play the part!" he repeated, putting out his hand in an uncertain gesture of protection and gentleness toward the self-possessed, pitiful little person.

"Yes."

I sneaked into the back office where Mr. Smythe and Mr. Thomas were cutting a five-act tragedy down to a farce for Johnstone Bennett, and said hurriedly:

"Come into the front room, quick. You are missing a great thing."

We stood quietly in the doorway. The baby was saying in a worn-out way:

"I never have played anything very much, and of course I know it's a disadvantage; but it's very important that I should get something to do."

Mr. Mathews was an awful wreck by this time, between a desire to snivel right out loud and a dread to let the little girl see that he was crying, he turned hopelessly and caught sight of us.

"Come here, Smythe." He said then to the child:

"Talk to this gentleman, dear; he engages the people." Tears came up in her eyes. As plainly as possible she felt it unkind that she should have been allowed to talk so long to no purpose. She slipped respectfully from her chair, but remounted it at Mr. Smythe's invitation.

He patted her head and asked, cheerily:

"Well, little sweetheart, what is it?"

Mathews made a horrified gesture. The little maid lifted a pair of earnest eyes a bit dashed with tears, and Smythe began to reach in a stunned way for a chair.

"I have just been saying," began the baby, "that I would like to play Editha in your piece—on—on the road, of course. I haven't played anything much yet; but I am very attentive and I could learn quickly. It is so important that I should get something to do, more than just going on with other children; besides in the Summer so few pieces need children."

"W-w-wh-where is your mother, child?" said Smythe, severely.

"Yes, I know it must be rather an annoyance to talk to me about business; but I really understand more about it than mamma, dear, does. Mamma, dear, is suffering dreadfully with her heart. I think Mr. Barrow has something to do with it. Mr. Barrow used to give us money and he doesn't now. Mamma dear, said this morning something about the future being a terrible blank, so I pulled the curtains down and told her she mustn't get off the sofa till I came back. I didn't tell her I was going to get an engagement, because if I didn't get it, it would disappoint her. I hope you won't mind my saying all this, it's only to explain why I am here alone, being so small."

Smythe felt back in a scared way for Mathews and gasped: "What are we going to do, Charlie?"

The little girl went right on: "You haven't told me yet whether the place is open. I only heard it was."

"We have a little girl for the part, darling," Smythe began, gulping, and evidently feeling that he had descended to the lowest level of brutality. The child didn't say a word, she just got a set little look about her wee mouth and began slipping from the chair. Then as if from a desperate second thought she asked:

"If you haven't really closed with her you might, perhaps, think of me? You see I wouldn't ask more than $15 a week—"

"For God's sake, Thomas, do something," Smythe gasped. Thomas came forward slowly, speaking quite as if the baby were as big as himself.

"I have been listening to the conversation, my dear. Editha is already filled; but I have been looking for a little girl for whom I could write a play—you know I do write plays—I'm Mr. Thomas, you know. Mr. Mathews, here, is going to put the new play on when I get it done, and, if you will agree to let me write it for you, why, your salary would begin at once."

"Yes, by G—! this minute," shouted Smythe, dragging bills from pockets in every direction and using them in a confused way to mop his eyes. "Here, how much is it, Gus? Money's no object!"

The little one looked bewildered and said, faintly, "I couldn't take any money till mamma, dear, knew about it, and—and wouldn't there be a contract or—something?"

"I'm writing that now," put in Mathews.

"It will be all right," Thomas went on in a perfectly matter-of-fact business way. "We will go right home to mamma, now, and get her consent about it—if I may come with you, dear?"

"Gus, you're a wonder!" Smythe said, aside.

After a long look at everybody, the little maid answered Mr. Thomas.

"Thank you, sir. If you wouldn't mind stopping first at the Madison Square Theatre. Miss Kate Claxton is rehearsing there and I wanted to see if I could go on in Bootles' Baby."

"We will stop there," said Thomas. The wee maid hitched to the floor, drooped her head in salute to the other men, reached her bit of a hand to me, said a self-possessed, pitiful, little good-afternoon to us all, and, clinging to his finger, went gravely out with Mr. Thomas.

Smythe wiped his forehead and quoted the play:

"Well, I'll be blowed!" then added roughly to Mathews:

"What's the matter with you, anyhow?"

Mathews lifted his head from his hands and answered:

"I'm thinking of my own kid."

E. V. S.

LETTERS TO THE EDITOR.

SOME INTERESTING NEWS.

Dear Sir and Dramatic Mirror:

I am still battling for my very life dramatic against irreconcilables. God help me!

In Cleveland, O., to liquidate the debts of one of my "backers" my costumes were attached.

The newsboys there confessed to me that they had been sent to the theatre to disturb and down me.

This boycott is becoming almost intolerable

Your faithful servant, JAMES OWEN O'CONOR.

A DRAMATIC CRITIC'S VIEW OF IT.

CHICAGO, Ill., Aug. 3, 1889.

To the Editor of The Dramatic Mirror:

SIR.—Do you think that you struck rock bottom in your editorial of this week on the drop in professional salaries? Do the explanations you give sufficiently explain? Are you sure that the causes you assign are the true ones? Has it occurred to you that the facts you mention are merely secondary—that something is back of them which is primarily responsible?

I grant you that there is an astounding influx of amateur talent. I also grant you that this influx operates to reduce the pay of all classes of professional people. But what causes the influx? That is the real problem.

You will find, if you look around you, that there is the same "over-supply" of talent in literature. Drug clerks complain that there is over-crowding in their profession. Doctors grumble on the same score. Dry-goods salesmen say they are being pushed closer and closer to the wall. Thousands of coal-miners are wholly idle or but half employed. Hod-carriers and carpenters, coal-heavers and car-conductors feel the same fearful pressure. The farmers cry aloud against conditions which render the bucolic life one of increasing hardship. Even in the ministry there are preachers without a pulpit—no class is exempt from the deadly competition of man against man for the opportunity to work. In Illinois alone, the garden of the great West, tens of thousands of people are actually in want—actually sustained by charity—actually threatened with starvation. Only yesterday two little ones died of hunger at Streator, and in this marvelous city scarcely a week goes by without its suicide induced by want or the fear of want.

The stage, then, is not alone in the experience of "hard times." Other professions and industries suffer in like manner and in like degree—perhaps in even greater degree; for men *will* be amused—they fly to the theatre for a surcease of sorrow—they escape reflection, they avoid dwelling upon their miseries, they seek diversion and excitement by an hour's dalliance with Terpsichore and Clio.

But whether the situation of the dramatic profession be worse or better than the situation of other professions and trades, it is bad enough and it is likely to grow worse, since the cause that is pushing little children out of school and into the factories is operating to crowd young women and young men upon the stage in ever-increasing numbers to underbid each other as well as the trained talent of old actors and actresses, for chances to make a living.

I honestly believe that the remedies you suggest are no remedies. How shall you elevate public taste when the public is composed of mere strugglers for existence? The few have taste now, but the few do not support theatres any more than they support grocery stores and meat-markets. It is the many that must be relied on, and the many are without the leisure necessary to the cultivation of taste. To improve the condition of the masses is to improve the opportunities of the stage. Anything that will raise the wages of the lowest class of producers will tend to raise the salaries of actors. Anything that makes it harder for the lowest class to live must tend to make it harder for all other producing classes to get along; and the real problem, therefore, is how to relieve the pressure at the bottom.

I believe that James A. Herne understands this whole question. He knows the cause of diminishing managerial receipts and dwindling salaries. He can tell you how both may be permanently increased, and I think that no question which you could broach would attract a wider attention among professional people than this, of how to make life less a mere brute struggle for existence.

WARREN WORTH BAILEY.

BROADWAY THEATRE. Broadway, 41st Street and 7th Avenue. Manager, Mr. FRANK W. SANGER.
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THE GOLAH.

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CASINO. Broadway and 39th Street. RUDOLPH ARONSON, Manager.
Evenings at 8. Admission 50 cents. Seats reserved two weeks in advance.
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Great cast. Magnificent costumes, scenery, etc.
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Matinees—Monday, Thursday and Saturday.
Reserved Seats, 20 cents to $1.
This Week, Aug. 19—DARK SIDE OF A GREAT CITY. TIME WILL TELL.

LYCEUM THEATRE. 4th Avenue and 23d Street. DANIEL FROHMAN, Manager.
Tuesday Evening, Aug. 20, at 8:15.
E. H. SOTHERN as LORD CHUMLEY.
Evenings, 8:15. Matinees—Saturdays, 2.

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WANTED—Good attraction for weeks of Sept. 23, Oct 14, 28, Nov. 11, 18, 25, Dec. 16, 30, Jan. 13, 20, 27, and months of February, March and April. No pirates need address
L. L. TILDEN, Manager.

BETHLEHEM, PA.
Thanksgiving Day Attraction Wanted.
A first-class attraction wanted for Thanksgiving Day. One with brass band preferred. Address at once, L. F. WALTERS, Lessee and Manager of New Opera House, Bethlehem, Pa.

BELLEVILLE, ONT., CANADA.
GRAND OPERA HOUSE.
Henry Tammadge, having resumed the management, is having Opera House thoroughly renovated.
NOW BOOKING FOR 1889-90.
Would be pleased to see any of his old friends. Will rent or share to first-class companies.

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Russell Opera House.
Seats 450. Now booking first-class attractions for Season 1889-90. RUSSELL & PIERCE, Managers.

BOWLING GREEN, KY. Potter's Opera House.
Population, 10,000. Entirely remodeled. Seats 1,000. Only theatre here. Now booking first-class attractions for season 1889-90. Fair week, Sept. 2, 1889, is OPEN.
POTTER BROTHERS, Managers.

CUMBERLAND, MD. Academy of Music.
WANTED—A first-class Comedy or Opera company, with repertoire, for at least three nights: Centennial celebration Sept. 23, 24 and 25. Also companies for Dec. 25 and Jan. 1.
HARRY W. WILLIAMSON, Manager.

CARTERSVILLE, GA. City Opera House.
Population 3,500. A modern theatre and growing town between Atlanta and Rome. Now booking for season 1889 and '90.

CAMDEN, S. C. Camden Opera House.
Seating capacity, 750. Good open time for 1889-90.
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Folmar's Opera House.
Seats 900. Population 4,000.
Ten sets scenery. Large stage. Five large dressing-rooms. Fine Steinway Piano.
GOOD ORCHESTRA and BRASS BAND
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